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Full Price List of Michelham Sale Refused

Hampton and Sons Refuse Repeated Requests for Lists of Prices and Buyers. Some London Comments

It is with regret that THE ART NEWS informs the many readers who have inquired for priced catalogues or other information about the recent Michelham sale that Messrs. Hampton & Sons, acting no doubt under instruction, have refused to permit a complete list to be issued.

The London representative of THE ART NEWS has asked repeatedly for both the complete details of the sale and for certain specific information regarding the names given as buyers of some of the more expensive paintings. He has been met first with evasion and finally with direct refusal.

Many rumors of the disposal of the collection were circulated before the sale only to meet with prompt denial. As far as it has been possible to gather them the prices and purchasers of works sold at the two major days of the sale are as follows:

First Session

From the London Times, Nov. 24th

Messrs. Hampton and Sons (20, St. James Square) began yesterday the sale of the contents of 20 Arlington Street, the residence of the late Lord Michelham.

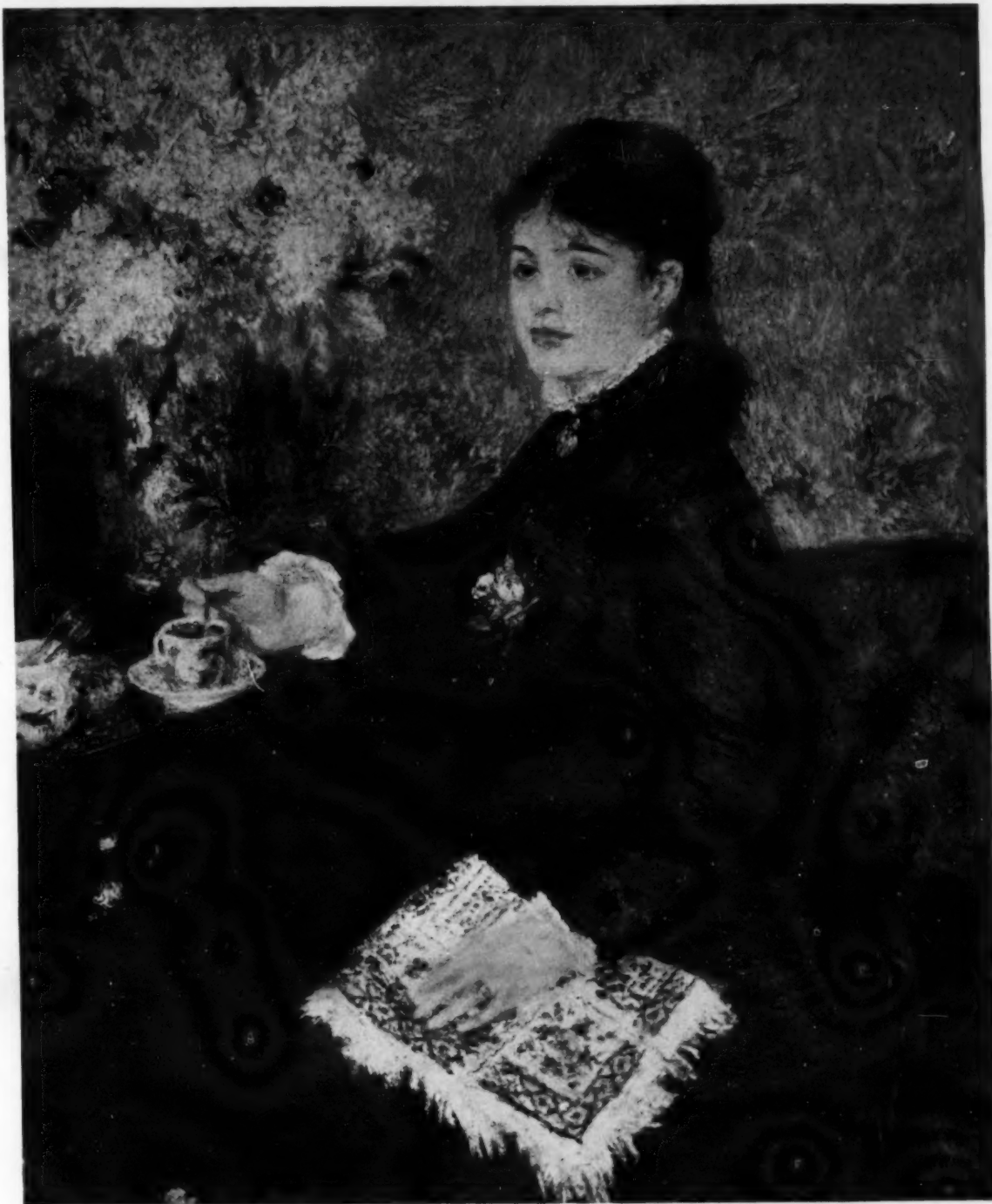
The day's sale was clogged with cheap "objects of art" more suitable for country parlors and suburban villas than for a noble mansion in the West of London. There was a wearisome procession of lots knocked down at from 2 to 20 guineas, and these were mostly bought by private collectors or minor dealers. For some of these things it is fairly certain that the late owner paid full "market" price, and it is also fairly certain that many of them did not reach anything like the prices originally paid.

The total realized was about £157,000; but for all the really fine pieces of furniture and objects of art it was perfectly obvious that there were either substantial reserves or that various members of the family were pitted against the dealers from home and abroad. As a matter of fact, the dealers "got away" with very few lots, and the names under which the others were knocked down were unfamiliar to frequenters of the London sale rooms. In several instances, Mr. M. Harris and other London dealers were underbidders.

Messrs. Duveen were among the few successful trade bidders. They gave 19,000 guineas for the famous Louis XVI. Gobelins tapestry panel woven with "Roland, ou la Noce d'Angélique," by Clément Belle from the series of "Scènes de l'Opéra," of which there is a similar panel in the Louvre. A Louis XVI. Beauvais tapestry suite, consisting of two canapés and six fauteuils, stamped "Jacob," reached 26,500 guineas (Watson); a Louis XVI. Aubusson tapestry suite of a canapé and ten fauteuils, 2,400 guineas (Cranston); a Louis XV. Gobelins suite, consisting of a canapé and six fauteuils, 9,500 guineas (Wilberforce); a Louis XVI. or Directoire tapestry suite, consisting of a canapé and six fauteuils, and a similar suite together reached 10,500 guineas (Wilberforce); and two nearly similar additional chairs, 700 guineas.

One of the most important pieces of French furniture was a marqueterie commode, Louis XV-XVI, stamped "E. Boudin," formerly in the Ashburnham collection, and this fell to Messrs. Duveen at 8,000 guineas. Other pieces were:—A Louis XV marqueterie bu-

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"LA TASSE DE CHOCOLAT"

Loaned anonymously to the Exhibition of Impressionists which opens today at the Durand-Ruel Galleries

By AUGUSTE RENOIR (1879)

Impressionist Exhibition at Durand-Ruel

Loan Exhibition of Twenty-one Paintings by Leaders of the Modern Movement Gathered from Great Private Collections

Fifty years ago, in Paris, Durand-Ruel held his first exhibition of the then despised Impressionists. The group had had one show two years before, in a rented room and, in 1875, a disastrous auction sale. But the Durand-Ruel exhibition was the first sign of recognition. The recognition, however, was far from general. The artists whose works shown today constitute one of the most important exhibitions of the year were then "pitiable"—the kindest word—"insane," "fauves."

That exhibition, an event which marked the beginning of one of the greatest schools in art, and the subsequent struggle for appreciation are matters of familiar history. But the part which a few American collectors played is less generally known. Many of the finest paintings by the Impressionists are in American collections, not because after the school had been established our collectors were willing to bid the highest, but because from the very beginning they understood quality and, when all established opinion was against them, bought liberally. When, in 1912, our "soundest" critics railed at the Armory Show, when no American museum would have dared, even had a director been so inclined, to buy a "modern" painting, many of the greatest examples of that school were already in private collections here, some of them for thirty years or more.

It need not be surprising, therefore, that this exhibition which opens today, made up largely of loans from long established collections, is one of masterpieces. Not only is each of the leaders of fifty years ago represented, but he is represented by one or more of his best works. Most of them are paintings which have become famous through reproduction, although the pictures themselves have rarely been shown.

Cassat, Cézanne, Degas, Manet, Morizot, Pissarro, Sisley and Renoir are the artists. Although this is written, necessarily, before the opening of the exhibition, even before the paintings had arrived at the galleries, acquaintance with many of the originals and familiarity with others in reproduction makes the statement of great quality possible but a more careful analysis must be reserved for a later review.

Among the finest paintings shown are the portrait by Renoir, "La Tasse de Chocolat," painted in 1879, an anonymous loan which we illustrate here; Manet's "Soap Bubbles" from the Lewiso collection, and the finest of his "Bull Fights," a still life by Cézanne; a Renoir nude and Degas' pastel "Entrée des Masques."

In addition to many anonymous loans, there are paintings from the collections of Mrs. H. O. Havemeyer, Mrs. L. L. Coburn of Chicago, Mr. Chester Dale and Durand-Ruel.

The exhibition has been arranged for the benefit of the French Hospital and the proceeds from the sale of the catalogue will be donated to that institution.

The list of paintings and the collections from which they come, apart from those loaned anonymously, follows:

1. Mary Cassat. Mère, Bébé et Petite Fille. Loaned by Mrs. H. O. Havemeyer.
2. Paul Cézanne. Nature Morte. Loaned anonymously.
3. Paul Cézanne. Un Pré, 1882. Loaned by Durand-Ruel.

MORO PORTRAIT GIVEN TO HOLBEIN

From the London Daily Mail

BERLIN.—Among pictures belonging to the late Rosalind Countess of Carlisle sold in England on May last was the portrait of a girl in the dress of the early part of the 16th century.

It was at first thought to be by the Dutch painter Antonio Moro (Sir Anthony More), who painted the well-known portrait of Queen Mary, daughter of Henry VIII., which is now in Madrid.

The purchaser brought it to Berlin to show Professor Wilhelm von Bode, curator of the Emperor Frederick's Museum, the greatest living authority in Holbein. He has pronounced it a portrait of Princess Mary before she became Queen, painted by Holbein.

"It is the greatest artistic discovery of the century," said the aged professor to me this morning. "It has all the characteristics of Holbein's style and must be by him. Nobody else could have painted it. The painting of the hand is his alone."

And he spoke of the wonderful violet of the Princess dress.

The picture has been shown to Dr. Friedlander, another leading German authority. I saw him today comparing a photograph of the portrait with prints of other portraits of the Queen. The

(Continued on page 2)

Maillol Bronze Bought by the Denver Museum

ARNOLD RONNEBECK

Art Advisor of the Denver Art Museum in the Denver "News"

Three weeks ago the Denver Art Museum announced the purchase of an original painting by Peter Paul Rubens from the Van Diemen collection in New York. Another not less important acquisition, which has not yet been officially announced, is that of a life-size statue by Aristide Maillol, the great French sculptor, whose exhibition at the Denver Art Museum in September and October attracted so much attention and comment. The purchase is to be made from the bequest left the museum by the late Henry Bolthoff, Denver manufacturer.

This purchase has only been possible through the personal mediation of A. C. Goodyear, the Buffalo manufacturer, and is one of the first, if not the first life-size Maillol bronze to be owned by an American museum. It is to his interest and activity that this country owes this first comprehensive exhibit of Maillol's work.

As Maillol is a constant, but slow and extremely conscientious worker, the number of his works naturally is not very great. Since the museums of the world have come to see in him one of the greatest sculptors who ever lived, they are, of course, all very anxious to

(Continued on page 2)

KING MEMORIAL AT CLEVELAND

CLEVELAND.—For the second time this year, The Cleveland Museum of Art has paid tribute to a former benefactor, by arranging an exhibition of objects contributed by him to its collections. In the same galleries which were hung during the summer with the J. H. Wade Memorial Exhibition, is now to be seen a collection of the choicest gifts from Mr. Ralph King, former vice-president of the Museum, who passed away last March, a week after the death of the President, Mr. Wade.

Mr. King's especial interest had always been in the field of prints, so that naturally a predominance of this form of art is seen. To his leadership was due the development of the print collection, the organization of the Print Club, and under his early administration as Curator of Prints, the policies of the Print Department were organized. Among the important gifts from Mr. King were the large collection of etchings, lithographs and drawings by Whistler, one of the half-dozen most noted groups in this country; eighty-one lithographs by Fantin-Latour; engravings by Mantegna and his school; etchings by Lepère, Legros, Manet, Daubigny and Bracquemond, and wood en-

(Continued on page 2)

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IMPRESSIONISTS AT DURAND-RUEL

(Continued from page 1)

4. Edgar Degas. Entrée des Masques. Pastel. Loaned anonymously.
5. Edgar Degas. Au Champ de Courses. Loaned by Durand-Ruel.
6. Edgar Degas. Le Petit Dejeuner à la Sortie de Bain, 1993. Pastel. Loaned by Durand-Ruel.
7. Edouard Manet. Les Bulles de Savon. Loaned by Mr. Adolph Lewisohn.
8. Edouard Manet. Tête d'Enfant—Filette. Pastel. Loaned by Mr. Chester Dale.
9. Edouard Manet. Le Combat de Taureaux, 1866. Loaned anonymously.
10. Claude Monet. Antibes, 1888. Loaned by Mrs. L. L. Coburn.
11. Claude Monet. La Cathédrale de Rouen, 1894. Loaned by Mr. Chester Dale.
12. Claude Monet. La Seine à Argenteuil, 1875. Loaned by Durand-Ruel.
13. Berthe Morisot. Le Lever, 1885. Loaned by Durand-Ruel.
14. Camille Pissarro. La Grande Route, 1871. Loaned anonymously.
15. Camille Pissarro. Jardin des Tuileries, 1900. Loaned by Durand-Ruel.
16. Auguste Renoir. La Tasse de Chocolat, 1879. Loaned anonymously.
17. Auguste Renoir. Baigneuse, 1885. Loaned anonymously.
18. Auguste Renoir. Femme dans un Jardin. Loaned by Durand-Ruel.
19. Auguste Renoir. Femme Couchée, 1903. Loaned by Durand-Ruel.
20. Alfred Sisley. Le Canal du Loing, 1884. Loaned anonymously.
21. Alfred Sisley. Les Dernières Feuilles, 1883. Loaned by Durand-Ruel.

KING MEMORIAL AT CLEVELAND

(Continued from page 1)

gravings and lithographs by Daumier. His catholicity of taste carried him with equal enthusiasm from the work of the earliest Italian and Flemish engravers, down to that of the modern school; his latest gift having been the Apocalypse of St. John, a series of twelve lithographs and title-page by Odilon Redon.

The same fine discrimination and breadth of appreciation which Mr. King showed toward prints is evident in his feeling for other phases of art as seen in his gifts to other departments of the Museum and in his own private collection, which included paintings, bronzes and examples of Oriental art. The large bronze "Thinker," by Rodin, which stands in front of the Museum was secured directly from the artist, as was the life size figure of "The Age of Bronze." The latter bronze and the Whistler collection were given jointly with Mrs. King.

Among the paintings are "The Goddess of Fortune," by Gaston la Touche, "Les Berges," by René Menard, and Albert Thayer's "Hebe." Mr. King's earliest gifts to the Museum included examples of Oriental art, among them being a stone figure of Kwanyin of the Tang Dynasty, a head of Kwanyin of the North Wei Dynasty, and numerous examples of pottery.

Two galleries are filled with this exhibition, which includes only a portion of Mr. King's numerous gifts.

DENVER MUSEUM BUYS MAILLOL

(Continued from page 1)

purchase some of his statues, statuettes and drawings. But he absolutely refuses to make a greater number of casts than three or four of his statues. He also does not care to exhibit.

After a personal visit to Maillol, Mr. Goodyear finally succeeded in persuading him to send these works, which are partly owned by Mr. Goodyear. After the exchange of many cables Maillol also consented to make a bronze cast of one of his magnificent life-size statues, especially for the Denver Art museum. The museum also took advantage of the presence of Maillol's drawings and lithographs by Henry Matisse, one of the French painters who have had the greatest influence upon the production of modern art, to purchase one drawing by Maillol and two lithographs by Matisse.

The statue purchased is one of the finest and most characteristic pieces of the great French master. It has been called "Summer," though it seems certain to those who know Maillol personally, that he himself has not given it any name or title at all. Titles of statues or paintings are always misleading, as they induce the mind of the spectator to look for descriptive, narrative or symbolic meanings in a thing which belongs essentially to an absolutely different art form. Its "meaning" lies in its structure. To express a poetic or literary feeling about the summer is a matter of poetry, of the art of the spoken or written word. Sculpture is a matter of form and of form only. The sculptor or painter who needs the help of a story-telling theme in order to make his work "speak," covers very often his artistic weakness by literary titles. The works of the old masters which deal with religious, mythological or romantic subjects are great in spite of the fact that they tell a story. What makes them great is their conception of form and of inner structure. And the emotional and intellectual experience, joy and pleasure which comes to us from these elements are infinitely subtler and finer than what we get from their descriptive character and literary contents.

The Maillol statue of the Denver Art museum is of the highest type of sculptural achievement. It is related to the greatest period of Greek art, the period of Phidias, because of its serene simplicity in formal treatment and in pose. It goes even beyond Phidias, as it is not meant to decorate a given architectural space, but because it exists only in and for itself. It goes beyond the painfully tortured bodies of Michelangelo or of Rodin because through wise subordination of bodily detail it arrives at a synthesis clearer and more harmonious even than nature. It goes beyond the great sculpture of cathedrals, because it deals with the human body as such, not in the form of a rhythmically decorative column or pillar. The miracle happens, that in spite of its human quality, this statue, like all of Maillol's figures, is sculpture abstract, sculpture as a thing in itself.

Probably in the spring, when the surface of the bronze cast, now being made in Paris, will be worked over and finished by Maillol's own hand, there will stand in the garden of the Denver Art museum a statue as great as the greatest ever created in past periods—and superior even to them in more than one respect.

CALLS NEW YORK UGLY CITY

New York, you're ugly, airless, lightless and just a mass of cleverly disguised groups of ugliness which snarl up traffic, etc. That was the tenor of the speeches at the annual luncheon of the Municipal Art Society of New York at the Hotel Biltmore.

The society chose as the theme of the speeches, "Rebuilding New York for Greater Beauty and Better Living," and the speakers did the rest.

"In the past thirty years," Grosvenor Atterbury, architect, said, "New York City has hatched into the monster it is; 6,000,000 people live in an area one-eighth of 1 per cent of the country. We have wrought miracles of construction, but they are Franksteins we cannot control.

"The only real reason for the existence of a city," he continued, "is the welfare of the men, women and children who dwell and work in it. While we are reconstructing our social structure, let us not forget art."

Henry H. Curran, counsel for the

City Club and former Commissioner of Immigration, offered a few suggestions for beautifying New York.

"As a layman," he began, "I should say of municipal art in New York City there is none. I regard the City Hall as the most beautiful building I know of." Then he added, "I suggest that the statue of Nathan Hale be moved to an inconspicuous place in the park, and Civic Virtue be put up with a face entirely devoid of character.

"There never was a time," Mr. Curran declared, "when a municipal art society was more needed than it is to-day, and never more needed anywhere than in New York. No building on any street should be of more than five stories, and manufacturing should be encouraged to establish itself out of the city.

"New York is a most cleverly disguised group of ugliness, and its skyscrapers, which have ruined New York City's architecture, are not good to work in. They steal light and air and snarl up traffic."

That court injunctions prove the stumbling block in zone restrictions by ruling as unconstitutional many of the efforts of the committee, was a statement by Edward M. Bassett, Chairman of the Mayor's Zoning Committee.

MORO PORTRAIT GIVEN TO HOLBEIN

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photograph shows a comely girl of about 14, and the others show the rather wistful face of an elderly woman.

"But look," said Dr. Friedlander, "the curve of the chin is the same. We can hardly doubt that the picture is a portrait of the Princess, and I think that very probably it is by Holbein."

The picture was purchased by Mr. F. Rabin, the well-known Bond Street art dealer.

When he acquired it it was covered by thick layers of dirty varnish which completely hid the brilliant blue background so typical of Holbein's portraiture. The whole picture is enamel-like in quality, and the features are drawn and modelled with that tenderness and delicacy of which Holbein alone held the secret.

The Princess is depicted in a sumptuous dress of crimson-maroon velvet, from the widening sleeves of which protrude the slashed sleeves of the undergarment.

The picture is in a marvellous state of preservation and has lost none of its pristine freshness and purity of color.

CASSATT SHOW FOR CHICAGO

CHICAGO.—The exhibition of the works by Mary Cassatt, consisting of paintings, pastels, and etchings, which will open at the Art Institute December 21st, will be the first of its kind held in America. To make the exhibition possible and to have a representative collection, it was necessary to call upon many owners for the loan of paintings. The following possessors of works by Miss Cassatt have generously lent them for this exhibition: Mr. Walter F. Brewster, Mrs. L. L. Coburn, Robert Hartshorne, Mrs. H. O. Havemeyer, Mrs. Charles L. Hutchinson, Mr. Martin A. Ryerson, Mrs. J. Montgomery Sears, Mr. Payson Thompson, Mr. Harris Whittemore, Mr. C. H. Worcester, Durand-Ruel, the Ferargil Galleries, Albert Roullier Art Galleries, The Metropolitan Museum of Art, the Boston Museum of Fine Arts, The Cleveland Museum of Art, and the Pennsylvania Museum of Art. Miss Cassatt was one of the original group of impressionists. She was born in Pittsburgh in 1845 and died in France in 1926. Her death marked the close of a long and active career.

Her works, though well known in the United States, have seldom been shown together in representative numbers, and it is with the idea of making a sort of résumé of her artistic development and illustrating her range of mediums that the Art Institute is assembling the present exhibition. Private collectors and museums throughout the country are making generous loans to this memorial exhibition, which will open December 21 and remain until January 24 in the East Galleries. When Mary Cassatt decided to go abroad and become a painter, the action was not so commonplace as it has become to-day, nor were the same principles being taught in the studios of Paris. Upon the academic mode she wasted no time. In Parma there was Correggio to be studied, in Madrid, Rubens and the Spaniards; when she had completed her novitiate in the museums, she returned to Paris, and there soon became acquainted with Degas, who invited her to exhibit with the Impressionists. "I accepted with joy," she told her biographer, M. Schille Segar. "I admire Manet, Courbet, and Degas. I hated conventional art. I began to live."

JUNIOR LEAGUE SHOWS MODERN PRINTS

The Junior League of the City of New York was hostess on December 14 at the fourth of a series of exhibitions held in the national headquarters of the association, 139 East Sixty-first Street. An important collection of modern prints was shown.

Inexpensive etchings by Gag, Sterne, Dehn and Ganso will make welcome Christmas presents to those interested in fostering American art.

Similar exhibitions by the Montclair and Detroit Leagues have been successes.

The prints will be on view until January 1.

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**MICHELHAM SALE
PRICES REFUSED**

(Continued from page 1)

reau-de-dame, stamped "P. Denizot"—4,400 guineas (Underwood); a Louis XV marqueterie reniform writing table—750 guineas (Cranston); a Louis XVI mahogany commode, stamped "Beneman"—4,000 guineas (Cranston); a Louis XV marqueterie upright secrétaire stamped "B.V.R.B."—9,750 guineas (Siegrist); a Louis XV marqueterie bonheur-du-jour—1,400 guineas (Watson); another—950 guineas (Cranston); a Louis XVI marqueterie upright secrétaire—1,100 guineas (Watson); a Louis XV marqueterie small secrétaire—2,000 guineas (Underwood); a tulipwood oval writing table—1,500 guineas (Underwood); and a pair of Louis XV marqueterie commodes, stamped "G. Dester"—4,700 guineas (Cranston).

The beautiful marble statuette of a nymph by E. M. Falconet, 25 in. high, fell at 4,800 guineas to "Carlyle," with Messrs. Duveen as the underbidders; while Lemoyne's marble bust of Louis XV, 1772, 32 in., reached 700 guineas (Cranston). A pair of Sèvres and gilt bronze vases, with *gros-bleu* porcelain and finely chiseled mounts, by Thomire, 27 in. high—3,400 guineas (Siegrist); a pair of Louis XVI bronze three-light candelabra—2,420 guineas (James). Other important articles included a Louis XVI striking vase clock, with white marble oviform vase-shaped centre, and gilt bronze mounts, by François, 27 in. high—2,350 guineas (Duveen); a pair of *famille-rose* vases, 53 in. high—3,600 guineas (Duveen); a pair of similar jars—1,100 guineas (Cranston); a Kang-Hsi square tapering vase, 19 in. high—680 guineas (De Pinna); and a pair of Chinese cloisonné enamel Koro, 41 in. high; Chien-Lung—340 guineas (Nott).

Another paper reports that quite a quantity of what one of the dealers present called "junk" had to be disposed of until, about 5 o'clock, the precious pieces of French furniture and tapestry, which had attracted so many sightseers, were put up for auction. But it soon appeared that neither the English dealers nor the strong brigade of foreign buyers stood much chance against the dash of Messrs. "Wilberforce," "Cranston," and other unknown champions who helped to swell the total for the day to £145,917.

The remarkable feature of the sale was that nearly all the important items were knocked down to buyers whose names are unknown to the art world, but it was not stated whether any of these objects had failed to reach the reserve.

Second Session

From the London Times, Nov. 25th
The spacious ballroom at 20 Arlington

Street was even more densely crowded yesterday than on Tuesday, and the sale of the late Lord Michelham's pictures by Mr. Fisk, of Hampton & Sons, brought another type of buyer as well as spectator. The sale of 100 lots lasted just three hours, and during most of that time the bids and prices were such as to leave most of those present gasping with astonishment.

The total realized was £431,926. This sum not only beats all previous "records" for a day's sale of pictures or art objects in this or any other country, but more than doubles that of any other day's sale of the same type. What is still more remarkable is that, deducting about \$5,000, the whole of this vast sum went for 15 pictures.

It was as evident yesterday as on Tuesday either that there were heavy reserves or that members of the family were determined to maintain the high prices which the late owner is known to have paid.

The honors of the day fell, as most people expected, to Sir Thomas Lawrence's superb whole-length of Miss Mary Moulton Barrett, known from the prevailing tone of her dress as "Pinkie." Lord Michelham paid close to £60,000 for the portrait. Yesterday a rapid run of bids started at 10,000 guineas, and at 74,000 guineas the picture fell to Messrs. Duveen Brothers. The second Lawrence in the sale was the whole length of Mrs. John Angerstein and son. Mrs. Angerstein's correct identity was revealed in *The Times* last Tuesday. The picture was sold at Christie's in July, 1896, for 2,050 guineas; yesterday it nearly trebled this at 6,000 guineas (Fortescue).

There were four or five Romney portraits of the highest quality. At the head of these came the now famous whole-length portrait (hidden away untraced in a Devon country house until 1913) of Anne Lady de la Pole, who died in 1832. It was painted in 1786, the artist receiving 80 guineas for it. This reached the price—for long an auction "record"—of 39,400 guineas, when it was sold at Christie's in 1913; yesterday it started at 10,000 guineas and at 44,000 guineas fell to Mr. Gerald Agnew, of Thomas Agnew & Sons. The three-quarter length Romney of Lady Hamilton as "Ambassadress" (a title of modern invention)—the last portrait, it is said, which the artist painted of his famous model before Greville handed her over to his uncle, Sir William Hamilton—also started at 10,000 guineas, and reached 40,000 guineas (Captain J. Cohen).

The charming portrait of Lady Elizabeth Forbes, wife of a Scotch banker, has been frequently exhibited and reproduced. It was painted in 1786 on canvas, 30 in. by 25 in., when Romney's price was about 25 guineas for a canvas of this size. It also has no previous auction record. It started yesterday at 5,000 guineas and fell to Messrs. Duveen at 24,000 guineas. As to the group of the three children of Captain Little, attributed to Romney and frequently exhibited and recorded as such, it should on the one hand be pointed out that

there is no record of Romney ever having painted it, and, on the other, that the Little family were friends of Sir Martin Archer Shee, P. R. A., who succeeded Romney in his house in Cavendish Square. This picture yesterday brought 21,000 guineas (Major Johnston Porter).

The two Gainsborough portraits, superb in their different ways, both started at 10,000 guineas and both fell at 44,000 guineas. That of Miss Tatton was painted in or about 1782. She was the daughter of Dr. W. Tatton, rector of Rotherfield, and, in 1786, the wife of James Drake Brockman, of Beachborough, Kent. The portrait was bought by Messrs. Duveen, and that of Master Heathcote, a little boy of four or five, went to Captain J. Cohen.

Of the three Hoppners that of Lady Louisa Manners, a three-quarter length, was another of Lord Michelham's pictures to score an auction "record"; it brought 14,050 guineas at Robinson and Fisher's in 1901, and from an opening bid of 5,000 guineas it reached 18,000 guineas (Weedman). The whole-length life-size of Mrs. Jerningham (afterwards Lady Stafford), as "Hebe," was bought privately in 1902, at a very high price, by the late Mr. Charles Wertheimer from Lord Stafford's collection at Costessy Hall, Norwich; it now reached 7,000 guineas. The two children of John Bowden, some time Governor of the Bank of England, brought 11,000 guineas (Weedman).

One of the two pictures by Sir Henry Raeburn, the whole length of Mrs. Robertson Williamson, also once created an auction "record" by reaching 22,300 guineas at Christie's in 1911; yesterday it slightly increased this to 23,500 guineas, the buyers being Messrs. Knoedler, of Bond Street, London, New York and Paris. The second Raeburn, a whole length of Henry Dundas, first Viscount Melville (1742-1811), the famous politician during the Pitt period, fell at 5,500 guineas (Weedman).

There yet remain to be mentioned a fine companion pair of large pictures by François Boucher, both signed and dated 1748, on canvas, 115 in. by 132 in., "La Pipée aux Oiseaux" and "La Fontaine d'Amour." This pair was in the collection of Lord Tweedmouth at Brook House, whence they were purchased privately; yesterday they brought 45,000 guineas (Captain J. Cohen).

Very few of the 75 pictures with which the day's sale began reached noteworthy prices, the highest being 600 guineas (Baird), given for the large work of D. Roberts, "Interior of St. Peter's, Rome," 1862. At the Bolckow sale in 1891 this brought 1,400 guineas. To the same buyer was knocked down at 540 guineas Sir Luke Fildes's por-

trait of Herrman, Lord Michelham, when about 14 years of age.

One of the most interesting after-maths of the sale is this interview with Mr. Jefferson Cohn in the Sunday Express, London:

"I met Mr. Jefferson Cohn yesterday and asked why he bought 20, Arlington Street, for £75,000.

"I bought it simply because it was going too cheap. I knew it was really worth over £100,000, and you see I shall get that price."

"Tell me," I said, "what did the late Lord Michelham pay for 'Pinkie'?"

"He paid £53,000 in 1911, which was a good bargain, considering that it has just been bought for £77,700."

Mr. Jefferson Cohn seemed wrapped in thought.

"What are you thinking of?" I asked. "Nothing," replied Mr. Jefferson Cohn, "except that I had suddenly remembered all the details of the deal. You see, I was responsible for it."

**IMMORTAL ART
ANNOYS PAINTER**

PARIS.—One summer morning in 1914 the well-known French painter, Charles Camoin, the New York Times reports, decided to destroy all his paintings with which he was not pleased. He spent hours in his studio and by evening had cut into strips sixty-odd canvases. He then proceeded to forget about them.

What was his utter astonishment when he learned that many of his artistic efforts were included in a sale of the collection of Francis Carco, held in March of last year. M. Camoin immediately proceeded against the auctioneers and the Court ordered the seizure of the revived paintings.

In February of this year, other Camoin paintings mysteriously appeared at a Hotel Drouot sale, but they were sold as of "unknown origin," some for as low as 10 francs.

M. Camoin then continued his investigations and now it appears that all the paintings which he so carefully cut to pieces have been wonderfully and mysteriously put together again and sold at prices which, absurdly enough, range from 10 francs to many thousands. Such prominent names as Rothschild figure in the list of those who now have Camoin "destroyed" pictures.

M. Camoin has brought suit to obtain his pictures, plus damages, and all the present owners have been ordered to ap-

pear in court to show cause why they should not give them up.

Meanwhile, one of the dealers who purchased some of them has intervened with a suit on behalf of the "Syndicate of Artistic Property" to protest "for the general interest against the moral right of artists to their works."

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"THE QUEEN, GOD BLESS HER!"

The Victorian era of Romanticism, with its quilted horsehair sofas and chairs, its ornamental curio cupboards and its artificial fruit motives and what-nots, has won recognition at the Metropolitan Museum of Art. It was first apparent last Sunday when visitors looked on with amused astonishment at the opening of a new nineteenth century corridor which illustrates the development of the decorative arts during that period.

The exhibition houses six permanent groups arranged as characteristic home interiors and marks a final step in the completion of the new south wing. Each group represents a definite influence in decorative design, with the mid-Victorian ensemble one of the outstanding features. The first illustrates the influence of neo-classicism. In chronological order the following tendencies are set forth: Modified neo-classicism, romanticism, antiquarianism, medievalism, naturalism.

Little consideration had previously been given by the museum to decoration of the nineteenth century and no gallery had been assigned exclusively to it. The present exhibition, however, was conceived and carried out by Joseph Breck, curator of decorative arts, in order to bridge the gap between the eighteenth century exhibits and the present day. To demonstrate the mid-Victorian reaction to the earlier classicism of the Empire period, Mr. Breck has assembled a curious assortment of objects.

The room contains several heavy-handed parodies of eighteenth century rococo, as seen in an elaborate terraced cupboard, occupied with bits of bric-à-brac and naturalistic sculpture. A cumbersome rectangular grand piano supported by heavy legs, ornately carved, represents an object since passed from the respectable American drawing room into the discard. On one side stands a satin-covered sofa, adequately stuffed with horsehair and fringed with a high pierced wooden frame.

A sample of the handiwork of the Victorian housewife is visualized in a doily pinned to the back of a shiny horsehair armchair and nearby is a tripod stand to accommodate the tinkling music box. "Gathering Flowers" is the title suggested by a painting of a pretty maiden which holds the center of one wall, while on opposite walls, within large round and gilded frames, the master and mistress of the domain hold pictorial sway.

The first alcove demonstrates the pure style of Empire, gained by the imitation or adaptation of ancient Greek and Roman models. The next episode shows the Empire style continued in a simplified and more practical form to meet the demands for cheaper production.

The tendency in the last half of the century toward utilization of period styles is shown in a third alcove. It exemplifies the then flourishing antiquarianism under which influence individuals rivaled museums in collecting "antique" furniture and paintings by the old masters. It is followed by an interior the character of which is indebted to William Morris, who strove to revive the integrity of medieval craftsmanship. Here are shown medieval motives in tapestry and painted cabinet work, as well as paintings of the pre-Raphaelite school and pottery.

The final exhibit in the series exemplified the naturalism which found expression in pottery design and various forms of decoration in the hands of French innovators. This style, known as L'Art Nouveau, "is characterized by works of refinement and graceful invention."

THE NATIONAL GALLERY AGAIN

WASHINGTON.—Early establishment of a \$10,000,000 National Art Gallery was predicted in the Senate on Dec. 11th by Chairman Smoot of the Public Buildings Committee. He said that the Government had offers of three of the greatest art collections in the nation if a gallery is established.

The new building program for the capital does not provide for such a building, he explained, because there are some "fairly good prospects" that the gallery might be given to the Government.



"ON THE BEACH, DEVONSHIRE" By JEAN MacLANE
Recently purchased by the Toledo Museum of Art

FAMOUS TAPESTRIES GIVEN TO YALE

NEW HAVEN.—The tapestries of Elihu Yale have passed into the possession of the university which was named for him, as a gift from Edward S. Harkness of New York City. The \$500,000 Yale Theatre, which was opened last week, was the gift of Mr. Harkness, and the Harkness Memorial Dormitories, across York Street from the theatre, and the Gutenberg Bible, which was given to Yale last Winter, are other bequests from members of the Harkness family.

The tapestries, generally considered the most important group of English Chinoiserie known to exist, came from the collection of the Rt. Hon. the Earl of Guilford at Glemham, Suffolk, England. They were woven about 1700 by John Vanderbank, and depict Indo-Chinese subjects.

In 1652, when Elihu Yale was 4 years old, his parents returned from America to England. At the age of 24 he went to India in the service of the East India Company, and gradually rose until he became Governor of Madras. He returned to London in 1699 and, having amassed a large fortune, lived there in princely style, and was noted for his great liberality. It was his contributions of books, art objects and money at about this time to the "Collegiate School," which had been founded at Saybrook, Conn., that later caused the school to be named Yale College. He married the widow of the previous Governor of Madras and left three daughters, the eldest of whom married Dudley North, son of Baron Guilford, and was the owner of the tapestries which have now come to Yale, and which remained in the family for over 225 years.

The weaver, Vanderbank, was the foremost weaver of his day, and designed tapestries after the first Chinese lacquer screens, which began coming to England in the latter part of the seventeenth century. In 1689 Vanderbank was appointed "Royal Yeoman Arras Worker," and the following year he made on the royal looms for the Crown four pieces of fine hangings in the Indian manner. They were made for the Withdrawing Room at Kensington Palace and have since disappeared. The Yale tapestries also were woven on the royal looms.

Two of the tapestries now are hanging on the walls of the Yale University Theatre. The largest is on the right wall. It is known as "The Concert," and is 17 feet 9 inches wide by 10 feet high.

Another of the set, "The Promenade," hangs in the Memorial Room of the Memorial Quadrangle. This panel is 8 feet 4 inches wide and 11 feet high.

Glemham Hall, Suffolk, where the Yale tapestries hung for over two centuries, was built in Tudor times. About the end of the seventeenth century Glemham was sold to Dudley North, a son of the second Baron Guilford and husband of Catherine, eldest daughter and co-heir of Elihu Yale. When the property was sold by the Earl of Guilford, the tapestries left the old home

DUERER PRINTS AT FOGG MUSEUM

CAMBRIDGE.—A selection from the fine collection of prints by Dürer belonging to the Fogg Art Museum of Harvard University, has been placed on exhibition in the Print Room of the Museum. The prints illustrate all the processes used by the master: engraving, woodcut, dry-point, and etching.

Many of the artist's best works are shown in unusually fine examples. Among the engravings are the famous "Knight, Death and the Devil," "St. Jerome in his Study," and the "Melancholia." "The Four Riders of the Apocalypse," and the delightful "Flight into Egypt" are prominent among the woodcuts. Dürer's portraits are represented by Albert of Brandenburg and Philip Melancthon. One of the most notable of the engravings is the minute "Crucifixion," engraved originally to decorate a sword-hilt for Maximilian I.

they had adorned since the marriage of Elihu Yale's daughter, and finally were brought to the land of his birth, where they were secured by Mr. Harkness and presented to Yale University.

COMPETITION FOR FURNITURE DESIGN

The Art Alliance of America announces a competition for living-room furniture designs. The prizes amounting to \$5,000 are offered by S. Karpen Brothers of Chicago and New York. Full particulars concerning the competition may be obtained from the Art Alliance of America, 65 East 56th Street, New York City.

One of the conditions set forth in the competition announcement is that no designs will be accepted which are copies of period motives. This must not be taken to mean that so-called modernistic designs are the only ones acceptable. The purpose of the competition is to develop a rational type of living-room furniture, especially adapted for use in American homes. Traditional motives can never be entirely ruled out inasmuch as all design is an outgrowth of some other design. Tradition in other words is not to be regarded as a burden to cast off, but a rich storehouse of knowledge from which inspiration may be drawn.

INDUSTRIAL ART AT ANDERSON

Under the sponsorship of a committee of distinguished leaders in art in industry, an exhibition will be held at the Anderson Galleries, 489 Park Avenue, to illustrate the close relationship between the contemporary fine arts and industrial art. The exhibition will consist of paintings of Kees Van Dongen, contemporary painter, together with a series of new silks made by Cheney Brothers, and inspired by the work of the French artist.

Mr. Heyworth Campbell is chairman of the committee under whose auspices the exhibition will be held. Other members of the committee include: Mr. Frank Alvah Parsons, Director, New York School of Fine and Applied Arts; Dr. John H. Finley of the New York Times; Mr. Richardson Wright, editor of *House and Garden*; Mr. Henry Fairfield Osborn, president of American Museum of Natural History; Mr. Stewart Culin of the Brooklyn Museum; Mr. Dean Cornwell; Mr. J. Monroe Hewlett and Dr. Christian Brinton.

The exhibition will be formally opened on Saturday afternoon January 1st, and will continue from January 3rd to 8th.

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Persian Textiles in Pennsylvania Museum Show

By ARTHUR UPHAM POPE

The statement has recently been made that modern textiles now surpass the finest that have ever been done in former times. While the progress in weaving, color and design has been most gratifying in the last few years, this statement is still, unfortunately, far from the fact. The textile section of the Persian Exhibition at the Pennsylvania Museum shows, innocently and impressively, how devastatingly superior to the finest of the modern work the creations of the older masters of the Near East really are. To Persia and China still belong the unchallenged supremacy in this realm—a supremacy that seems probable will perhaps never be seriously challenged. Every quality that we may ask a textile to realize is in these Persian and Turkish masterpieces realized to a degree that must be a revelation to those who have never seen the really supreme examples. Of course an infinite amount of commonplace work was done in all ages and it is only the supreme examples on which final judgment should rest. Of these there are an abundance to be seen in Philadelphia.

The textile exhibit is completely dominated by the famous Kelekian collection, now shown for the first time in its entirety. THE ART NEWS has already commented on this imposing array, but in such a short statement only their general character could be roughly indicated. A serious study of these textiles and the others at Philadelphia is being made by M. Gaston Migeon, formerly of the Louvre, and by the writer; and on the technical side, by Miss Eleanor Saxe of the Metropolitan Museum and Miss Wreath of the Pennsylvania Museum. These studies are to appear in a great two-volume "Survey of Persian Art" now in course of preparation, which will be published next year. Then, for the first time, we will probably be able to measure more accurately the historical and aesthetic significance of these textiles. But it is, of course, yet within the fact to say that no such group of Near Eastern textiles has ever been seen in America, and its importance is being realized by large groups of designers and students who are daily working in the Museum.

Nearly the whole range of the textile art of the Near East is systematically set forth. The early types of weaving are exceptionally well illustrated. A considerable fragment of brocade in Sassanian style, probably woven about 99 A.D., is the earliest, and historically the most important piece in the entire collection. It impressively exhibits the monumental quality of the early Sassanian weavers. There are the usual large circles with symmetrically opposed animals, in this case severely and energetically drawn gryphons facing each other on either side of a palm tree. There are two and a half circles practically complete, and what is even more important, a considerable amount of the salvage is still preserved. The colors are silver gray, deep blue-green and light gray-green and gold. It is a solemn and impressive piece, dignified, energetic yet reserved, amply sustaining the immense reputation of Sassanian textile design.

Some very important fragments of textiles that were recently found in a tomb in Persia have been loaned by Kelekian and Nazare-Aga. These exquisite examples of workmanship, more gentle and refined than the Sassanian pieces, still retain, nonetheless, the dignity and reserve of their more famous prototypes.

In the field of brocades there is a bewildering variety. The extremely important so-called Herat brocades, probably done from the end of the 15th century until the middle of the 16th, with their derivatives there were probably made in Ispahan and are represented by a dozen pieces, mostly from the Kelekian collection, although one was lent by the Cleveland Museum. Many textile experts have ranked these brocades near the crest of the art of textile decoration. They are for the most part with personage, animals and foliage, but a perfectly flat design, with lively and vivid silhouettes drawn with a crisp and dainty touch, not too heavy or ponderous for the character of the material,

nor too frivolous and intricate, but attaining the golden mean of textile decoration. Some are gold and black; one particularly magnificent piece is white, gold and blue on a fine red; while others are ruby, turquoise and white on gold. Probably nowhere in the world can so many examples of these famous pieces be seen.

The later brocades enriched with gold and silver are too numerous to be described. Outstanding among these pieces is a great cope lent by Parish Watson, with an animated scene of animals, personage and foliage in exquisitely fine drawing, worked principally in blue, white and green on a gold ground of exceeding fineness. Mr. George Hewitt Myers of Washington has loaned some fragments of heavy silver brocades with the drawings of birds, rabbits, deer and flowery shrubs—each piece of superlative quality. In the Kelekian collection is a large piece, more than four feet long, with bird and flower sprays drawn with a masterly hand on a background of solid silver. How these weaves could perfect such a solid and dense surface of the metal and yet leave it as flexible as water is still something of a mystery. From the Cleveland Museum comes a great area of solid gold cloth with beautiful sprays of iris in green and purple. The Chicago Museum has lent an extraordinary group of costumes, including one coat of solid cloth of gold, another with flower sprays on salmon silk and an extremely rare and beautiful tunic in dark blue with rich and brilliant ornamentation of carnations in silver, rose and green. From Mr. Myers' collection also comes a few small fragments of superlative quality, principally from the looms at Ispahan, Kashan and Yazd, whose decoration touches the high-water-mark of delicate delineations.

The classical Turkish pieces with the ogival figures outlined with the delicate serrated flame-like edge and ornamented with hyacinths, tulips and carnations are shown in an imposing series. Some are on a deep violet ground, like the piece of Dr. Sarre's; others are on gold, garnet, ruby, emerald, superlatively designed and marvels of technical perfection. This group of some twenty examples make clear why it was that Europe of the early Renaissance turned to Near Eastern models for the perfection of their art. While many of these metal and gold brocades are of exquisite delicacy, drawn with the fineness of pencil sketch on parchment, others are sumptuous and regal with densely intertwined foliage wrought in heavy gold or huge and grandiose figures of magnificent scope and breadth.

The velvets, while fewer in number, saving for the Turkish pieces and their Venetian derivatives, are quite startling in their quality. The earliest piece comes from the collection of Mr. Myers, apparently from Kashan, with a monumental ornamentation of a thistle flower, worked in gold and blue on a silver ground, two wide stripes being separated by an exceedingly beautiful water zigzag of orange and turquoise and gold.

A small green velvet from Mr. Kelekian, which must have been done at the beginning of the 16th century, is technically and aesthetically a *tour de force*.

Here is miniature painting translated into green cut velvet with an accuracy and delicacy that lacks little if anything of the original drawing. Such grace and animation in the figures, such beautiful spacing, are evidence that the design was from some outstanding master of the time.

Another early velvet in the Kelekian collection has attracted the enthusiasm and attention of all connoisseurs—a piece with a large oval pattern in gold and black on a pale ivory ground. The exceeding fineness of the tendrils and the firmness and elegance of the drawing of the lotus blossoms place this piece immediately among the most distinguished fabrics in existence.

There are two fragments of very important velvet with personage, one from the collection of Mr. V. Everitt Macy and one loaned by Mr. Kelekian. Cartouches defined by deep ruby velvet enclose personage and simple landscape in green, ivory, gold, turquoise and maroon. Many of the details of these pieces, such as the lion masks, definitely recall the drawing and superior ornamentation in the Emperor of Austria's hunting carpet. There is every reason to believe that both of them came from Kashan.

There is a group of the Kashan velvets of the later time which so closely follow the red silk rugs, such as those in the Altman collection, and the piece in Mr. Widener's collection. There are a considerable number of red velvets

which probably come from the looms of Yazd and are wrongly ascribed to India. One of these pieces, from the Kelekian collection, is very much like the piece that attracted so much attention at the Salomon sale a few years ago.

There is good reason to hope that the studies now being made will furnish a specific basis for the classification of Persian textiles, so that we may say with some confidence from just what city and looms these types have come. It is also very necessary to make the distinction between Persian and Turkish textiles. The principle generally used of distinguishing these by their flower ornamentation is somewhat dubious. Perhaps no Persian textiles exhibit a combination of tulips, carnations and hyacinths and roses as the Turkish pieces often do, but all of these flowers are to be found, at least separately, in Persian textiles certainly as early as the first third of the 17th century. It is greatly to be hoped that these studies will settle this long perplexing problem.

The textile collection will be on view until the 30th of December.

WORK TO START ON RODIN MUSEUM

PHILADELPHIA.—The collection of some two hundred of Rodin's bronzes acquired by the late Jules E. Mastbaum and presented recently to the city of Philadelphia will soon be housed permanently in a handsome structure planned after Rodin's villa at Meudon. The architects, Jacques Breber and Paul Cret, have completed their plans and it is expected that the Fairmont Park Commission will shortly approve and allow work to begin at once on a site already selected between Twenty-first and Twenty-second streets. Albert Rosenthal will be director of the museum.

The Rodin collection, which has been on view at the Sesqui-Centennial Exposition, has been attracting great attention at the Palace of Fine Arts where it was installed, with the exception of the popular figure of "The Thinker," which loomed above the Parkway at Logan Circle.

The museum will contain a library devoted to letters, books and paintings of Rodin. "People who want to know Rodin will have to come here," explained Mr. Rosenthal. "And when the letters are collected and placed in a chronological series there will be the entire story of the deeply interesting life of one of the greatest sculptors. Not only that, it will also be a source of information concerning French art."

PENN. ACADEMY'S ANNUAL EXHIBITION

PHILADELPHIA.—The Pennsylvania Academy of the Fine Arts announces its one hundred and twenty-second annual exhibition, which will open to the public on Sunday, Jan. 30, 1927, and close on Sunday, March 20, 1927.

The press view and varnishing day will be Saturday, Jan. 29, 1927, from 10 A. M. until 4 P. M. The reception and private view will be given on the same evening.

The exhibition will consist of original works, by living American artists, in oil painting and sculpture, which have not before been publicly shown in Philadelphia.

All works intended for exhibition must be entered upon regular entry cards, which must be sent to the academy by Saturday, Jan. 1, 1927.

Philip L. Hale of Boston is chairman of the jury of selection which is as follows: R. Sloan Bredin, John F. Carlson, Truman E. Fassett, Charles

BELLOWS LEFT \$120,000 ESTATE

George W. Bellows, one of America's most distinguished painters, who died on Jan. 8, 1925, left a gross estate of \$132,658, according to an appraisal filed recently by Deputy State Tax Commissioner Maurice J. Stephenson. His net estate was valued at \$120,033, and passes to his widow, Mrs. Emma S. Bellows, of 146 East Nineteenth Street.

Eighty-eight paintings, including some of his most famous works, are listed in the appraisal as being worth \$56,750. Thousands of lithographs, appraised at approximately \$2 each and said to be in poor condition, are valued at \$11,628, while cash on hand at the time of Mr. Bellows' death and due him for paintings amounted to \$13,496.

The estate held \$20,992 in stocks and bonds, including some worthless shares in several theatrical ventures. Real estate is appraised at \$8,000, consisting of land and a dwelling in Woodstock, N. Y. Mortgages, notes and accounts amount to \$13,078 and personal effects, including paintings and lithographs, are listed at \$77,091.

Mr. Bellows owed \$4,936 at the time of his death, and funeral expenses amounted to \$5,175. Commissions in connection with the administration of the estate amounted to \$2,513.

The appraisal shows that \$12,675 was owed the painter by various art galleries with which he had pictures on consignment. While none of his paintings is appraised at more than \$3,000, one of his most famous works, "Emma and Her Children," appraised at \$3,000, was sold to the Boston Museum shortly after the artist's death for a price reported to be \$22,000.

The lowest value placed on any of Mr. Bellows' paintings which either hung in his studio or in art galleries when he died is \$200. Most of them were appraised at \$400 or \$500.

"Ringside Seats" was valued at \$1,200; "Little Girl in White," \$1,000; "Both Members of This Club," \$1,000; "River Front," \$1,000, and "Anne," \$1,000. "Introducing John L. Sullivan" was valued at \$800 and "Dempsey-Firpo" at \$1,200. These two well-known paintings had received wide notice as being particularly vigorous portrayals of well-known boxers in action.

Besides his widow, Mr. Bellows's two children, Jean, 10 years old, and Ann, 13, survive him.

STUDIO NOTES

Miss Genevieve Cowles has just returned from Palestine where she designed and executed a window in glass and cement in memory of Mr. Eliezer Ben Jehudah for the house of Mme. Ben Jehudah. She has brought back with her sketches for another mural decoration and between thirty and forty watercolors for exhibitions.

Hopkinson, Eric Hudson, Jonas Lie, Leopold Seyffert, Leslie P. Thompson, Carroll S. Tyson, Jr., Robert Vonnob. In sculpture: Charles Grafty, Albert Laessle, Adolph A. Weinman. The hanging committee is composed as follows: Philip L. Hale, R. Sloan Bredin, Charles Grafty.

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BARBIZONS SOLD AT AMSTERDAM

AMSTERDAM.—The small collection of Barbizon masters, begun about half a century ago by Johann Meyer of Dresden and now known as the Dietel collection, was sold here. Great interest was shown by collectors and dealers. There were only thirty-six pictures, but a considerable number of them were of choice quality, as THE ART NEWS of November 6th noted in a summary of the catalog. Some of the highest prices were as follows:

Corot's "Le Pecheur au bord du Lac," sold to a collector through Colnaghi's in London, for fl. 45,000; No. 19, Th. Rousseau, "Le Chêne de Roche," from the Salon of 1861, was sold for fl. 18,000 to a collector in The Hague; No. 6, the "Moonlight Landscape" by Daubigny reached fl. 20,000, and will be displayed in the Municipal Art Museum at Amsterdam; No. 10, "Tigre jouant avec une Tortue," by Delacroix, was bought by Cassirer on behalf of an Amsterdam collector for fl. 13,000. The dealers Wisselingh & Co., of the same city, paid fl. 11,000 for No. 7, "Paysage au bord de l'Oise" by Daubigny.

No. 22, "Animaux près d'une Mare," by Troyon, was sold for fl. 13,000 to a Dutch collector; No. 9, "Chercheurs de Truffes," by Decamps, for 4,600 florins to Haberstock, probably for another collector in Holland.

On the same day the collection of Baron Von B... of the Hague was sold, Duveen Bros. acquiring the outstanding work of that collection, a portrait of a member of the old Bavarian Ducal House by a French Primitive master for fl. 27,000.

Of the collection Petri in Antwerp, No. 45, by Lancelot Blondeel, XVIIth century Flemish, was sold for fl. 6,200; a Cornelis Engelbrechtsen, School of Leyden, beginning of the XVIIth century, 8,400 florins. Two very interesting pictures by J. Mancadani, an attractive Dutch master, whose name was only rescued from oblivion a few years ago, were bought by the Amsterdam dealer Goudstikker, for 1,800 and 750 florins respectively.

Among other pictures sold were No. 466, "Young Girl with Pigeon," by Schall, fl. 3,500; No. 466A, two flower pieces by Van Spaendonck, fl. 6,200 (Dirksen, The Hague). Three decorative paintings of the French School (No. 453) were knocked down for fl. 6,750.

The total amount realized on November 30th was fl. 350,000. L. J. R.

GARDINER ART TO BE SOLD

MONTREAL.—An exhibition of paintings from the collection of the late William Gardiner, M. D., now on display at the Art Association of Montreal, will be sold on January 15th at the premises of Henry Morgan & Company. The late William Gardiner was one of the Council of the Art Association of Montreal and a great sponsor of art activities.

The collection is comprised of one hundred and twenty-eight pictures, including colored engravings, color prints, etchings, oils, watercolors and engravings. Leon A. L'Hermitte is represented by four pictures of Breton life, Jacob Maris also by four of his Holland scenes. Two Henri Fantin-Latours are included. J. H. Weissenbruch is represented by five important pictures. There are also several scenes by M. A. J. Bauer. George F. Watts has one picture in the collection, and there is also one watercolor by Anton Mauve called "Winter."

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By MARGARET FITZHUGH BROWNE

In the artist's exhibition now open at the Ainslie Galleries

PORTRAIT OF BORAH BY M. F. BROWNE

The acid test of the portrait painter's art is found in the portrait of the mature man of achievement. In studies of women and children the artist may often rely on certain fortuitous external to lend charm to the canvas—the rich textures of silk and satin or exotic notes in the background of the room. But in the portraiture of men the artist's knowledge of psychology and ability to present a vital personality are the *sine qua non* of success. It is a tribute to Margaret Fitzhugh Browne's stature as a portrait painter that she has succeeded to such a marked degree in her portrait of Senator Borah, now on view at the Ainslie Galleries.

There is nothing of artificial "pose" in this portrait. It is almost as if one had interrupted the Senator some busy morning and found him seated at his desk, looking up in swift decision from the white letter held in his hand. One has an immediate impression of strength, energy and decision upon meeting the direct gaze of the eyes, strongly emphasized by the well-marked brows. In consonance with the subject, the brushwork has a certain bold energy, catching swiftly and unerringly the psychological import of the sharply defined lines between the eyes, the faint shadow resting on the profile of the cheek, the firm set of the mouth and the cleft chin, which gives a final accent of strength to the modeling of the face. And withal, there is the subtle power of suggestion. One feels that the serious eyes might soften into a twinkle, the tight lips relax into a slow smile.

But an esthetically satisfying portrait goes beyond character study and also achieves design. Miss Browne has worked out this problem very beautifully in the portrait of Senator Borah. The desk and seated figure are very effectively placed in relation to the carved white marble cornice of the mantle in the background and the suggestion of terra cotta wall beyond. And in the immediate foreground, the yellowish tan of the desk blotter, the blue of the ink, seen through its square glass well and the soft bronze patina of the equine statuette at his right, which in itself expresses the sitter's character denoting his love of horses and riding, are all details that not only express personality but skillfully build up the balance of light and dark values that make the composition a satisfying one.

RESTORATIONS IN LUGANO CHURCHES

FLORENCE.—For a long time there have been reports that the Church of the Angels which contains the precious fresco of the Crucifixion by Luini was in danger. A Commission has therefore been sent to make investigations and has visited a number of artistic and historical buildings in Lugano and its neighborhood.

They have decided that although it will be impossible to restore the Church to its original condition much can yet be done. The large central window

which gives light to the Luini fresco will remain as it is. But it appears certain that the vault of the apse will be demolished, and be substituted by another which will allow the light to pass to the frescoes recently uncovered, of the date 1523.

Commendatore Modigliani, of the Brera Gallery in Milan has been asked to give his opinion on the state of this fresco by Luini, and he finds it in the best condition, having need only of cleaning in certain points.

The same Commission has also visited the Church of Santa Croce at Riva San Vitale, where are some most valuable works of art which have always been attributed to Pellegrini. Now instead, certain students and authorities, among whom is the architect Ramelli of Lugano, are advancing the theory that they are by Bramante. The church is octagonal in form and its cupola contains frescoes by Morazzone and paintings in oil by Procaccini. Its artistic value has not been thoroughly comprehended up to now, and it is only recently that serious works of restoration have been begun, which will save from damage by the weather the many works of art which the church contains.—R. R. S.

FAKED MANCINIS SOLD IN NAPLES

NAPLES.—A case is about to come up before the Tribunale of Naples against a group of Neapolitan antiquarians for an attempted sale of paintings said to be the work of the artist Antonio Mancini. Signor Mancini was in Naples not long ago on the occasion of the festivities held in his honor which culminated in conferring on him honorary citizenship.

Mancini was informed that an antiquarian who has his studio in Via Marina, a certain Maresca, was selling imitations of his paintings, and on investigating he found that pictures were being sold which bore his signature but which were not from his brush. He also discovered two other dealers making money out of his supposed works. The case promises to be very interesting as among the witnesses have been called a number of well-known artists besides the President of the Naples Institute of Fine Arts.—K. R. S.

BARBIZON HOUSE YEAR'S RECORD

LONDON.—An interesting record of the works that have in the course of a year passed through the hands of a single dealer, has been issued by "Barbizon House," now resident at 9 Henrietta Street, W. It opens with a fine color reproduction of Frank Brangwyn's "The Buccaneers," acquired by the St. Louis Gallery, U. S. A., a work which inaugurated the triumphs of this artist's career, when it was first exhibited in the nineties at the Paris Salon. Canada has taken the imaginative "Fantasy" of Matthew Maris, as well as various canvases and etchings by D. Y. Cameron. The school, from which the galleries have taken their name, becomes ever more difficult of discovery since the public galleries throughout the world have absorbed so many examples of its work. But the record includes Corot's fine "Willows," a Diaz and a Millet drawing.

RECENT FINDS AT RAVENNA

FLORENCE.—It has long been a cause of regret that the wonderful buildings at Ravenna have been left to such neglect. So remarkable is their history and so beautiful are they in even their present decaying condition that it has seemed very sad that nothing more decided has been done to rescue them from their deplorable state and to restore them to something approaching their former grandeur.

Now, however, Ravenna is waking up, and vigorous protests are being heard on all sides in regard to the existing condition of things. Artists and historians are taking up the matter seriously and a plea has been made to Mussolini for funds and help in saving what would otherwise be lost to the world. The recent interesting excavations behind the Church of Santa Croce, have yielded remarkable results, and it is earnestly hoped that this work may go on until the ancient magnificence of the city of the Roman Emperors will be brought to the light.

Already parts of the Palace of Honorius, dating from the Vth century, have been found, with its mosaic pavement in a perfect state of preservation, and, underneath remains of medieval times, are being discovered others of the period when Ravenna was a great port and the ships of the Romans rode there at anchor.

Unfortunately these excavations are on ground which belongs to the Curia Arcivescovile, who are the proprietors of the Church of the Holy Cross, and they have been far from pleased at having their premises disturbed, even threatening to have the excavations filled in and these remains of the Sacred Palace consigned again to the oblivion in which they have lain for centuries.

But it now seems likely that they will be obliged to permit the work to continue, and the archeologists who are enthusiastic at having discovered so much of the ancient topography of the city will have their way. All that would be lacking then to what may prove one of the most important illuminations of the life of that far-away epoch, would be money, and such is the present interest all over Italy, that this obstacle is likely to be overcome.—K. R. S.

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JANUARY SALES AT
AMERICAN ART

Three sales of unusual importance will feature the month of January at the American Art Association—the Alphonse Kann collection of paintings and objects of art on January 6, 7 and 8, the Conde de las Almenas Spanish collection on January 13, 14 and 15, and the Grassi collection of Italian art on January 20, 21, 22. Although catalogues or detailed information regarding the Almenas collection is not yet available, it is said to be one of the finest gathering of Spanish furniture, tapestries, textiles and objects of art brought to this country for some time. The announcement of the Grassi sale is likewise a general one but it promises a notable assemblage of Italian XV—XVIIIth century furniture, textiles, sculpture, armor and jewelry.

Both catalogues, however, of the Alphonse Kann collection are just off the press. In Part I are found the sculptures and objects of art; in Part II the paintings and drawings. The magnificently illustrated volumes reveal that this sale will undoubtedly be one of the high points of the present art season. A detailed review of the Kann collection will be given in THE ART NEWS of next week, at present it is only possible to emphasize the main categories and comment briefly upon the most important specimens.

Part I, of the sale which includes all the sculpture and objects of art appears to be the more important division of the collection. There is an amazing group of Egyptian carvings of a quality seldom found on the auction market, culminating in a life-size head of the XVIIIth dynasty, carved in stone and possessing an indescribable dignity. A single example of Assyrian art is a magnificent VIIth century bas-relief rendering with sharp formalization the head of Assurbanipal. The Greek sculpture of which there is a notable group is most distinguished by an archaic marble head of Aphrodite in which is felt the transition from archaic art to that of the Vth century. Among the Greek and Etruscan bronze statuettes, ranging from the archaic to the Alexandrine period, the archaic figure of a warrior with uplifted lance and shield and swinging curve of helmet reduces form and movement to vibrant essentials.

Gothic and Renaissance sculpture include many types from the hieratic Virgin and Child of the XIIth century to the soft graciousness of an Annunciation Angel from Northern Italy three centuries later. In this group, a head of St. John the Baptist purchased by M. Kann at the Ravaisson Molliet sale and attributed to Verocchio, stands supreme for its restrained expression of suffering. Another of the most important categories among the objects of art are the Byzantine and early Limoges enamels; a reliquary in the form of the Virgin and Child, rendered with the simple dignity of the XIIIth century is the finest in this small group of notable examples. An Assyrian bone carving of a king distinguishes the ivories, as does a XIIIth century bronze statuette of a dancing man in primitive style the group of medieval metal work.

The arts of Persia find representation

JANUARY SALES
AT ANDERSON

There will be several important sales at the Anderson Galleries in the early part of January, some of them especially attractive.

The Frank Lloyd Wright Collection of Japanese prints, which is possibly the finest collection of Japanese prints ever offered for public sale in any country. Mr. Wright has been collecting Japanese prints for thirty years or more.

The H. Kevorkian Collection of near and far Eastern art contains some very rare old rugs, a collection of Coptic tapestry pieces, grand urns, vases and amphora, potters' masterpieces from excavations in Persia and Mesopotamia; painted decorated lacquer wood doors and complete enameled mural tile panels from the ancient imperial and other princely palaces at Ispahan, including a complete tile decoration of the Hall of Ceremony in the King's Summer Palace "Haft Dast." There are also important pictorial frescoes from a Chinese Tao Temple and early Chinese sepulchral figures and vases of glazed earthenware.

Antique furniture, objets d'art and embroideries from 32 Curzon Street, London, W., will be sold by the order of the Most Honorable Marquis of Reading, former Viceroy of India. There will also be sold the autograph collection of the late Tristram Coffin, the rug collection of Dr. Hugh Black, recently exhibited at the Montclair Art Museum and Oriental art, chiefly Chinese, collected by G. F. Saito, New York.

in many fields—pottery of the classic period, Persian and Saracenic bronzes of monumental simplicity and design and miniatures of rare quality. A few Persian rugs further contribute to the beauty of this section, among them two Ispahans of fine design.

In this brief survey of the collection it is only possible to call attention to the series of bronze medals of the Italian Renaissance, the Italian bronzes of the Early Renaissance and the series of majolica, distinguished by a XIVth century Orvieto jug and an important Hispano-Moresque plate of the XVth century.

The glory of Part II of the collection, is the stunning Breughel "A Rustic Wedding," in which his vitality and marvelous decorative feeling for perfect balance of light and dark are seen at their finest. Notable among the examples of the Italian school are the Aretino, "St. Peter and Paul"; the beautifully rendered head of a young saint by Defendente de Ferrari and the "Christ Crucified" of Castagno in which the stern cross bisects a landscape of tender curves and low hills. The Virgin and Child of Sassetta with its echoing curves of drapery also stands out. Making a considerable jump in period, a small painting of Ruben's "The Entombment of Christ" reveals a beautiful quality. Among the Dutch painting, there is a portrait by Ruben's pupil, Fabricius, that is one of the best examples of his work and an excellent Jan Steen, a characteristic portrait of a man. Of the three Poussins, the "Abraham Sacrificing the Sheep" appears the finest. The series of drawings which precede the paintings maintain a level of remarkable quality. There is a stunning Barocci, a vigorous Chardin and perhaps the finest of the drawings two portraits by Lagneau, one a remarkable portrait of an elderly lady. The "Flagellation" of Sebastiano del Piombo is also notable.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

ISHAM COLLECTION

Exhibition, January 1 to 6
Sale, January 7th

The most important collection of books, many removed from England, comprising the private collection of Colonel Ralph Isham, C.B.E., consisting of XVIIth and XVIIIth century English literature, mostly Elizabethan, will be sold at the American Art Association.

Of importance is the copy of "Lucasta" by Richard Lovelace, published in London in the year 1649. This copy, believed to be the finest known of the first issue of the first edition, is probably the original one as issued.

Alfred, Lord Tennyson's "Poems by Two Brothers," 1827, is a first edition of the first book of poems by Tennyson, with the original printed label on the back and all of the original end papers and fly leaves intact. This is believed to be the finest copy known. All of the three brothers, Alfred, Charles, Frederick Tennyson, contributed to this volume of verse, but it is said they bound themselves never to reveal who wrote this or that piece.

Of great rarity are the remarkable first editions of Henry Fielding, which include "Love in Several Masques," "The Temple Beau," "The Author's Farce," "The Modern Husband," "The Intriguing Chambermaid, Pasquin"; "Of True Greatness," London 1741, apparently the only copy of this size in an uncut state; "A Serious Address to the People of Great Britain," an extremely rare pamphlet, first edition 1745; "History of Tom Jones," a fine copy of the first edition 1749; "An Inquiry into Causes of the Late Increase of Robbers," first edition 1751; "Amelia," four volumes, 1752, a copy of the first edition in original binding; and "The Journal of a Voyage to Lisbon," 1755.

Excessively rare and probably unique is a "Brief Account of the Intended Bank of England," London 1694. First and only edition.

There is a remarkable series of books by Oliver Goldsmith, including many first editions. Among these rare and most desirable items, seldom to be had at public sale, are the following: "The Citizen of the World," 1762, a superb copy of the first edition, also an extremely rare first French edition of "Le Ministre de Wakefield," Paris 1767.

Various works of Sir Francis Bacon published from 1614 to 1640 include "Certain Considerations Touching the Better Passification and Edification of the Church of England" (1604), and is an anonymous privately printed issue, one of the two printed in the same year. There has never been a copy of this work sold at public sale in America.

Of equal interest are the following items: First editions, 1671-1677, of four plays by Mrs. Aphra Behn; poems by Robert Burns, chiefly in the Scottish dialect; two works by Daniel Defoe, "The Mock Mourners," and "A Journal of the Plague Year."

Among others of note are: a first issue of the first edition of "Court Poems," London 1706 (1716) by John Gay, Alexander Pope, and Lady Montague; and eleven important first editions by John Gay including "Mohocks," "A Wife of Bath," "Epistle to Her Grace, Henrietta, Duchess of Marlborough," 1722, "The Captive," 1724, "The Beggars Opera," 1728, "Tunes to the Songs in the Beggars Opera," 1728, "Acis and Galatea," third, fourth, and

fifth editions of Gay's poem "Retaliation," all issued in 1774; a very rare Dublin first edition of "The Haunch of Venison," 1776; and the "Vicar of Wakefield," Berlin, 1748, and works by Thomas Grey, Jefferey Hudson, Samuel Johnson, Alexander Pope, Rowlandson's colored plates; "Two Noble Kinsman," by William Shakespeare; Tobias Smollett, Laurence Stern, Sir John Suckling, John Webster, William Rowley, and Samuel Wellsley.

GUNDLACH COLLECTION

Exhibition, January 1st

Sale, January 5th and 6th

The important collection of autograph letters and documents collected by the late John D. Gundlach of St. Louis, Mo., consisting mainly of Americana will be sold at the American Art Association.

George Bernard Shaw is represented by a characteristic letter in which he spurns inadequate remuneration; an original typewritten manuscript entitled "Our Great Dean," being Shaw's opinion of Dean Inge's "Outspoken Essays." There is also a typewritten letter signed "G. Bernard Shaw," to Perriton Maxwell, a most desirable letter dwelling entirely upon the late war, mentioning M. M. Clemenceau, Poincaré, Lloyd George, Marshal Foch, President Wilson, suggesting that they should have been transported onto a South Sea Island immediately the Armistice was declared.

Of unusual importance among the American autograph letters and documents is a series of thirty-two autograph letters and letters concerning the Louisiana Purchase signed by Robert E. Livingston.

With regard to the American Revolution the following autograph letters and documents are important: a Boston Port Bill Document; a document relating to the Southern Department; a letter of Nathaniel Greene; a series of nine letters signed by Marquis de Lafayette; a

letter by Rochambeau dated May 28, 1782, and one by Arthur Lee of Virginia and Robert Morris of Pennsylvania. The fourteen autograph letters signed and five letters signed by Timothy Pickering covering the period from April 13, 1796, to May 12, 1800, and an original signed autograph manuscript by Robert Fulton, "Notes on the submarine vessel . . . June 12, 1804," are noteworthy items to be singled out.

A very important series of autograph letters and documents signed by, and relative to, the Presidents of the United States, include letters by George Washington, Martha Washington, John Adams, Thomas Jefferson; six letters signed by James Madison, and seven signed by James Monroe; six letters signed by John Quincy Adams; interesting Lincoln material; a long series of letters and documents by Ulysses S. Grant; several tributes to Theodore Roosevelt, written by prominent statesmen and others; and a Woodrow Wilson proclamation.

This collection is rich in civil war items headed by an important series of autograph letters signed by General Sherman; Robert E. Lee; Jefferson Davis. There are also three letters signed by Samuel Houston, President of the Republic of Texas, to Issac Van Zandt, Texan Minister at Washington, and letters signed by Brigham Young, President of the Mormon Church. Of interest is the original autograph manuscript of an unpublished poem by Edgar Allan Poe; many letters by Samuel Clemens, and more by Emerson and Eugene Field.

Among the English literary material there is an autograph letter signed by Robert Burns; Mrs. Hester Lynch (Madame Piozzi), letters by Thomas and Jane Welch Carlyle, Thomas Paine, and Emma Lady Hamilton, and Dr. Johnson. There is also an autograph letter signed by Lafcadio Hearn to his friend Dr. George Gould.

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VICTORIA REDIVIVUS

Slowly anathema is passing from the adjective "Victorian." Finally it has come to its own in the establishment of the XIXth century gallery of the Metropolitan Museum, where there are many examples of the virtuous walnut that helped to make the home life of the good English queen so different from that of Cleopatra. Dealers have for some time been trying to persuade us that horsehair furniture, wreaths under glass domes, Victorian gros point and the walnut what-not are really quaint. But we have been loath to admit it. We of the older generation have too many memories of just this very furniture suffering ignominious exile to the attic in favor of bird's-eye maple or the late lamented mission. For many it still has the flavor of seldom used parlors with drawn blinds, albums on marble-topped centre tables and Brussels lace curtains, looped and tied with sacerdotal stiffness.

But to the younger generation, and perhaps to those who have never sat long Sundays in a Victorian parlor, there is a certain decorative humor in this period, such as Mr. Strachey derived from his sardonic study. We are no longer under the thrall of Victorian morality and so Victorian furniture may become amusing, a symbol of far-off days, when life was very simple and there was little moral turpitude. A well-assembled Victorian interior, done with a high degree of sophistication, may well have a charm of its own. The what-not winks at the naïveté of the Rogers group; mottoes worked in wool satirize their own piety and the monumental curves of walnut armchairs with debased cabriole legs humorously admit they are bastard Louis XV.

Of course there is early Victorian and mid-Victorian and late Victorian. A subtle and complicated period full of nuances of respectability and degrees of overstuffing. It is an era ripe for much cataloguing and much classification. Blessed is he who starts in early. For surely many of us who still can afford attics may drag from them many pieces which may be proudly catalogued, "Similar to specimen in the Metropolitan Museum."

MAILLOL IN DENVER

The first museum in America to purchase a piece of Maillol's sculpture has just made an unofficial announcement. According to this, the Denver Museum has bought an example of Maillol's life-size bronze, "Summer." The figure will be placed in the Museum sometime next year.

The action of the Denver Museum has, in a measure, saved our museums from a great reproach. It has been, for many years, a matter of serious regret and a reflection upon our public collections that no example of the work of the greatest sculptor alive should adorn an American museum. There has been some excuse for this. Maillol has not been overanxious to have his work indiscriminately displayed. Too great an effort is put into each piece to permit of production in quantity. The comparatively few figures of first importance which have left his hands have found quick appreciation in Europe and are widely scattered.

Before Anson C. Goodyear arranged for the exhibition of Maillol's work, which was shown in New York last year and has since been on tour, the sculptor must have been known to museum directors chiefly through photographs and hearsay. It is too much to expect that the head of an institution devoted to the public display of art would be sufficiently interested to seek out one of the greatest, if not the greatest, artists of our day. A carload of "fragments" delivered at the door seems to have been satisfactory, and surely was less trouble.

Particularly in the east many of our museums are venerable bodies, and so, perhaps, entitled to the tolerant respect which virility accords the senile. But it will not be surprising if the museums of the west and middle west which have within the last few years bought boldly and wisely when quality offered, should, by their example, arouse some museum boards in the east to activity.

MR. CURRAN AND THE
SKYSCRAPER

Few people will agree with Mr. Curran's declaration at the recent meeting of the Municipal Art Society that the skyscraper is ugly. In fact, the beauty of the skyscraper is one of the few esthetic judgments upon which the man in the street and the esthete, the critical European and the 100% American are at one. Like many another, Mr. Curran seems to be confusing sociological and esthetic issues. Admittedly, the skyscraper cuts off light and air, but we fear the solution of this problem lies in the restriction of migration to New York, not in the recommendation of five-story buildings.

Nor do we think that the average New Yorker would sacrifice his skyscrapers, now that he has grown to like them. The man who never enters an art gallery becomes articulate over the beauty of the Heckscher Building or the Shelton Hotel. Both express power in terms of mass and vastness that he can understand. We have become philosophical about the loss of sunrise and sunset in New York City, but having lost them we find our satisfactions in the slow emergence of vast columns out of the morning smokes and mists, in the definition of towers and pinnacles against the evening sky. They compensate for mountains and the high crests of trees; they are, to the inveterate New Yorker, one further superiority of this city over the country. Against such prides as these, the classic beauty of the City Hall, recommended as an architectural model by Mr. Curran, is a powerless but lovely memento of a bygone age when there was plenty of room. The skyscraper,



"STUDY OF A HEAD"

By RUBENS

Recently purchased by the Denver Art Museum from the
Van Diemen Galleries, New York

slowly evolving and gathering new beauties from even such restrictions as the zoning law, has all the vitality of a modern art, moving slowly to its own classic period.

LETTERS

To the Patrons of George Inness, Jr.
And All Lovers of His Art.

As Executrix of the estate of George Inness, Jr., pursuant to directions in his will that a definite record of his many paintings be made, I am anxious to secure photographs of them, and I have appointed Mr. Winfield Scott Clime, an experienced photographer with a Government and war record in the profession, to take them under consultation with me.

The negatives will be of uniform size (8 x 10) and copyrighted, if there is no individual objection; and numbered, with titles and sizes of paintings stated; and they will be filed with a responsible corporation or museum. Prints of each will be taken for the heirs of the artist, as his will directs, and one set will be filed with the negatives. Owners of the paintings may have prints made at cost from the negatives of their paintings, if they so order when the negatives are made.

In this way I hope to carry out my husband's wishes for the protection of his patrons, his reputation, and his estate; for the negatives and one set of the prints may always be consulted to establish the validity of his paintings as in the future they may appear on the market, and so furnish the protection he so desired.

It will be a great aid to me in this cause if the owners of paintings by George Inness, Jr., will write me describing the paintings, giving dates thereof, and the place and time when with least inconvenience the canvases may be photographed.

I earnestly request this.

Very sincerely,

JULIA G. INNESS,

Executrix of the Will of
George Inness, Jr.

Address care of
Ira H. Brainerd, Attorney
253 Broadway, New York City

Editor of the Art News.

Sir:

May I call the attention of your readers to an unfortunate misrepresentation in the Art News of Nov. 27 in which

you quote from an article which I wrote at the request of the Harvard Crimson upon an exhibition of the Dial Folio of modern art at the Fogg Museum. In it I expressed surprise that it was impossible to see in any of the public galleries of Boston even a single painting by the French Post-Impressionists or their followers who are accepted elsewhere as very important if not great artists. Your quotation is flawless but why, may I ask, did you flaunt above it the headline, "BOSTON ART DESERT" and why did you introduce the quotation with: "Boston is declared in substance . . . to be a barren waste where once the Seven Arts flourished"? Such journalistic distortion seems scarcely worthy of THE ART NEWS, for this was neither the substance nor the spirit of my words. It would be folly to make such an assertion regarding a city which has the greatest Oriental and Classical collections in America and where interest in art thrives even though it be a decade behind Cleveland, Chicago, or Worcester, Mass.

Yours good-humouredly,
ALFRED H. BARR, JR.,
Cambridge, Mass.

The Editor
THE ART NEWS.
Dear Sir:

In the Dec. 4th number of THE ART NEWS there is a very candid article on the National Academy of Design, the kind of criticism we need on this continent to keep art unshackled. It is unfortunate that the same fearless criticism cannot be had from your various correspondents. I enclose you a print from Royal Canadian Academy of what you are made to say is an excellent portrait. Why are the dullest and mildest things painted in Canada always praised in your able magazine?

Yours truly,

A. Y. JACKSON.

New York.

OBITUARY

MAX CALO

Mr. Max Calo, for over twenty years connected with the Calo Art Galleries, 128 West 49th Street, N. Y. C., died Sunday, Dec. 12, 1926, at the age of 54 years in his home at 243 West 110th Street, this city. Mr. Calo was the senior member of the firm.

LONDON

As if to compensate for the ultimate decision not to lend the famous Van Eyck triptych to the forthcoming Exhibition of Flemish and Belgian Art at Burlington House, splendid promises of loans have come in from all quarters. America is to send over 20 fine examples and practically every leading country in Europe will contribute either from private or public collections. Even the trustees of the National Gallery are breaking through their rule of allowing no picture to leave Trafalgar Square and are to lend Gerard David's "Christ Nailed to the Cross." King George is to send pictures from his private collection and the King of the Belgians is showing a similar generosity. The whole promises to be one of the most notable shows that has been brought together for many years. Meanwhile a centre of attraction at Burlington House is the famous "Pinkie" from the Michelham Collection for which Sir Joseph Duveen paid the sum of £77,000. Guarded by a policeman, it is drawing crowds to see it prior to its despatch to America.

Apropos of Royal Collections, there is no limit to the various branches of the arts that these touch. To the British Museum has now been loaned by the King a collection of musical part-books and scores in manuscript, many copied from very early manuscripts no longer extant, and some intended for the lute, an instrument at one time used extensively for choir services, to which the majority of the music relates.

From time to time one comes across attempts to introduce in place of ordinary pigments all manner of strange media, and I can call to mind canvases by certain of the Italian futurists in which bits of tinsel, lace, silks and other oddments have been displayed in order that the effect of the actual painting might be enhanced. Now comes one W. J. King who employs to really excellent effect natural leaves, previously exposed to strong sunlight so that any tendency to fade or change in tint may have been thoroughly expended before they are worked into a picture. The effect is curiously successful, for they are remarkably few tones that cannot be matched in leaves, and their surface quality proves particularly rich and translucent.

Visitors to the Scottish Art Club may have been intrigued by the sight of a framed fragment of a picture, from which the head had been cut leaving only the arms and body remaining. The story goes that the mutilated canvas was rescued from a dust-bin, and brought to an artist who recognized the painting to be from a master-hand and even in its deplorable condition, to be deserving of preservation. In fact the name of Raeburn was freely discussed in connection with it, and the assumption is now proved to be correct, for the missing head has been identified as that of Miss Margaret Grant Sutton whom he painted in the early part of the XIXth Century, a companion picture of her sister being executed at the same time. To fit a space above a doorway, the head was cut away, and a reproduction of the Raeburn head proves it to fit perfectly into the recovered portion. The original heads were sold in London and I doubt whether their present whereabouts are known. What, I wonder, has been done with the torso portion of the John portrait of the late Lord Leverhulme?

In a fortnight's time Dr. James Rendel Harris is to lecture at the Rylands Library, Manchester, on a glass cup of the 1st Century A.D. which bears an interesting inscription in Greek characters, moulded into the material and seeming to suggest as origin the glass factory of Sidon. It is the doctor's belief that this is probably the cup used by Christ at the Last Supper, after the blessing, this view being held by the German archaeologist who discovered the vessel in the Crimea. Dr. Harris is himself a scientist who has done much valuable research work in connection with antique manuscripts, so that his pronouncement on the subject will be eagerly awaited.

So far Wales has been without an Academy of Art, but recent exhibitions at various centres have shown the existence of so much native talent that a movement is now on foot to establish one and a number of societies are being brought together to attain this end. Very little is known as to the distinctive character of Welsh art and the institution of an Academy would undoubtedly be of value.—L. G-S.

EXHIBITIONS IN NEW YORK

PENNELL ETCHINGS
Keppel Galleries

The smoke of Pennell's explosive career has not yet cleared away enough to permit a view of his work untinged with the glamor of his life. His statement was always intensely personal and looking at the etchings one sees the man, ardent and vigorous, railing at opponents or generously championing a cause. His work is a record of his life and time. Did a new skyscraper tower above its fellows, Pennell was not content until he had impaled it upon his needle. Roundly as he denounced an age of mechanistic commercialism, no other man has recorded its triumphs so well.

It is impossible, then, to look at the exhibition at Keppel's as one of etchings, only. It is one of Pennell etchings. This man, whose passing drained so much color from the world of art, lives in his work and the thankless task of picking flaws is reserved for the critic of a later day.

Included in the exhibition are many of the London prints, one from Athens and a fine showing of those of New York and Philadelphia. Among the New York views are several of the lower city from neighboring points of vantage, Brooklyn, Governor's Island and Hamilton Ferry. In another few years, when the city will probably have changed as completely as it did during Pennell's lifetime, these and his other New York etchings will, unquestionably, be immensely valuable.

STUART DAVIS
Whitney Studio Club

Stuart Davis is something of a chameleon. He has changed his artistic colors many times. The canvases of his present exhibition are dated in groups that range from 1911 up to 1926 and the groups done within a single year reveal that Mr. Davis' enthusiasms have at least a year's durability. 1921 seems to have been the cigarette year for Mr. Davis. During this period he produced Picasso-like abstractions of Lucky Strikes, La Croix, Sweet Caporal and Bull Durham. We cannot follow all the changes in Mr. Davis' loves during the span of years covered, suffice it to say that in 1911 and 1912 he evinced a flair for the slums, that in 1917 he was obsessed by garages, 1921 and 1922 found him worshipping at the shrine of Picasso, and 1923 finds him an arch devotee of the naive, as evidenced in a series of Mexican subjects. However, we do not mean to berate Mr. Davis for his experiments in various manners. There may be something in it, a certain adventure in changing one's artistic personality. His 1924 group of seven canvases has some interesting compositions, chief among them "The Factory," while the single compositions of 1925 and 1926 are each amusing and competent in a crisp, highly sophisticated way. Perhaps eventually Mr. Davis may create a supreme synthesis of all his manners and a hybrid butterfly may emerge from the chrysalis.

WATERCOLOR EXHIBITION
Macbeth Galleries

Demuth is a dangerous personality to place in a large watercolor exhibition. However, we are glad that the Macbeth Galleries had the courage to include these tulips of Demuth's—wine red, pale pink and yellow, swaying on stems that swerve to left and right with an inevitable rhythm. There are also three Maurice Prendergast watercolors of Venice, gay with a very personal color

sense, animated by figures that have an air of eternal fiesta. Two Arthur B. Davies landscapes cast the veil of the dream over nature; Pennell is found in a Whistlerian mood. Two sombre Irish scenes of Eugene Higgins sound like a mournful chord in the midst of the high-pitched watercolor gayety. Notable for the delicacy of its drawing is a single watercolor of Winslow Homer's "The Sea's Tragedy." Gifford Beal, Floyd Clymer, Childe Hassam, Chauncey F. Ryder, Frank Benson and many others show watercolors that should appeal to a wide range of taste.

JOHN KELLOGG WOODRUFF
HERMAN TRUNK
HENRY WINSLOW
Dudensing Galleries
Until December 31st

The use of good strong color has not hindered Mr. Woodruff from the portrayal of the mountain solidity of the Catskills, Adirondacks and the Highlands of the Hudson. He feels the earth work as a part of the green hills or shadowed, snowy highlands, and his color, which is bright, not gorgeous, serves best in his statement. This is particularly true in "Lower Cascade Lake," a frank picture with bold yet restrained reflections of light clouds and hills.

It is rare to find a poetic-scientific use of watercolors or of any branch of art. One usually overrules the other. In the painting of flowers by Herman Trunk, he seems almost as analytical as a botanist, he sees the uneven blotches of chlorophyll on a leaf, the distinction of colors in stems, the clarity of color of this or that flower, but his color is so fresh that the effect of the whole is real and poetic. He has an unusual sense of design, and perhaps this shows better in his landscapes where patterned fields and houses lie secure. "Stone Bridge over a Stream" is a bit of imaginative realism that is distinct. To find an artist with a distinct personality, both original—not bizarre, and pleasing, is pleasure and delight.

Mr. Winslow's watercolors have some of the qualities of the Japanese color print. There is a restraint and precision in color and design. He has painted along the Adriatic, the Riviera, the West Indies, but his variation lies not in locality but in composition. It is water and ships that he loves, the dark hulk against the still water. He paints "Floodtides," "The Grain Ship" with very intimate knowledge. He also paints the life of the town, but he must always have returned to the wharves and docks and found there new suggestions, a better ship at anchor, or a workman repairing a boat as in the simple composition, "Repairing the Plates."

WATERCOLORS
Rehn Galleries
Until December 31st

The watercolors by various modern artists at Rehn's are similar in respect to their exotic use of color, and, in some cases, symbolism. The nicest pieces of design are the two still lifes by Marion Monks Chase. Charles Hopkinson's best picture is "A Window in Florence," which shows more color restraint than his other pictures. Of the four watercolors by Harley Perkins, "The Long Road," with its never-ending succession of hill after hill, conveys best the monotony and reality of farm life, which we believe to be the theme of his pictures. Charles Pepper's "Mountain Lake" is an interesting piece of color design. Carl Cutler's "Among Low Hills" is an interesting piece and more full of meaning, we thought, than a "September Day."

MARION MONKS CHASE
Montross Galleries

Watercolors by Marion Monks Chase reveal a personal vision. She is especially happy in the sea pieces and in several of the snow landscapes. One of the finest of the former is "Monhegan," in which the simple forms of rocks and waves are set down with an honesty and simple appreciation of beauty that has nothing of the obviously dramatic. In the Stockbridge winter landscape, hills in grays and blacks approach the beauty of Chinese painting. The power of suggestion is utilized effectively in the "Neighbors"—just lighted windows in a Paris mansard, and in "Venus," where the evening star gleams above the vanishing perspective of upper Fifth Avenue.

SIMON MOSELIO
Weyhe Gallery

Moselio is a sculptor belonging to no school, except that he represents his age as a modern. His sculptures, whether they are of wood or bronze, have some of the inherent quality of Egyptian sculpture as they remain a part of the wood block or whatever medium he uses. His work is confined to the simplest lines and surfaces, which flow and melt into each other. The soft surface of polished wood serves to enrich the effect. The attitudes of his figures are extremely simple, as a peasant woman standing astride. His figures do not go into emotional extasies of any kind, they remain in simple attitudes of character. It is for this reduction of planes and surfaces and for the lack of flamboyancy, which is likely to occur in the simplest works of modern art, that we like Mr. Moselio.

PRINTS AT THE
PUBLIC LIBRARY

Three interesting exhibitions, two of them of recent accessions have just been announced by the Print Department of the Public Library. Of these, the memorial exhibition of the prints of Mary Cassatt and the XIXth century European etchings from the collection of Sir Francis Seymour Haden, presented by Mr. Edward G. Kennedy should be of the greatest general interest. The third exhibition of the mezzotints of John Greenwood, presented to the library by the children of the late Isaac John Greenwood is largely one to appeal to the collector interested in the fascinating by-ways of art.

The Cassatt etchings form part of the remarkable collection of XIXth century prints which the late S. P. Avery presented to the library in 1900, but they have only been recently arranged in the Print Gallery as a memorial exhibition. As an etcher Mary Cassatt waited long for recognition in her own land—that is, recognition from more than a few. Even to-day, the record of exhibitions of her prints is not long. Still, as far back as 1892, Frank Leslie's Monthly (which one would hardly have thought a vehicle for such material) reproduced five of her prints. Before that, that astute collector, the late S. P. Avery, ahead of his time in more than one instance, was already collecting her prints, including drypoints, colorprints, and her only attempt in lithography.

The drypoints, in the present exhibition, may be studied in successive states, in some cases. A similar study of progressive proofs may be made of some of the colorprints shown here. These earliest attempts in color aquatint by an American remain probably our most noteworthy achievement in that field. In a letter received from her in 1906 she wrote: "I drew the outline in drypoint and laid on a grain where color was to be applied, then colored 'à la poupée.' [Poupée—the little rag 'doll' with which the color is applied to the plate, the whole print being produced in one printing.] I was entirely ignorant of the method when I began, and as all the plates were colored by me I varied sometimes the manner of applying the color. The set of ten plates was done with the intention of attempting an imitation of Japanese methods. Of course, I abandoned that somewhat after the first plate and tried more for atmosphere." The color, produced on a light fine aquatint grain, is generally in flat tones, as in the Japanese prototypes. But occasionally it deepens into a mottled solidity and richness. In the plate of a woman playing a banjo (not part of the set of which she wrote) it assumes an impasto effect in the blue of the wide sleeves.

The 335 etchings from the collection of Sir Francis Seymour Haden, also now on view and presented by Mr. Edward G. Kennedy, make a noteworthy addition to the library's collection of XIXth century European prints. The French ones among these supplement the Avery gift in a surprising and gratifying manner. For example, the collec-

tion of Bracquemond's etchings, possibly exceeded or even equaled in extent or importance by only one museum, has now been increased in number by prints or states not in the Avery portfolios. The work of other artists is similarly augmented, particularly in cases where Mr. Avery intentionally procured only a few examples in order to illustrate an artist's style and subjects: Goncourt, Lançon, St. Etienne, Hervier, and others.

In the British section, besides a number of proofs of Victorian etchings, including some by Cope, Hook and Redgrave, printed by Haden himself, there is especially a set of prints done by Thomas Huson in etching and mezzotint, as was Turner's famous "Liber." The similarity is solely one of technique, not of subject and spirit. And the interest is primarily technical, and rests on this artist's continued use of mezzotint as a means of original expression. There is here, too, an unpretentious etching by an American, John Henry Hill—"The Village Church, Rockland County, New York." It was at West Nyack, in that county, that Hill, farmer and artist, lived for many years, as his father had before him. The father was John William Hill, painter, one of our American group of Pre-Raphaelites. His father, in turn, was John Hill, known as an aquatint engraver by his work for the "Hudson River Portfolio" and other publications.

Finally, the group of Dutch and Belgian artists finds accessions in the work of Leys, Hillemacher, and others. Especially notable are some etchings by Jongkind, of whose work on copper the Avery Collection already had a fine

(Continued on page 11)

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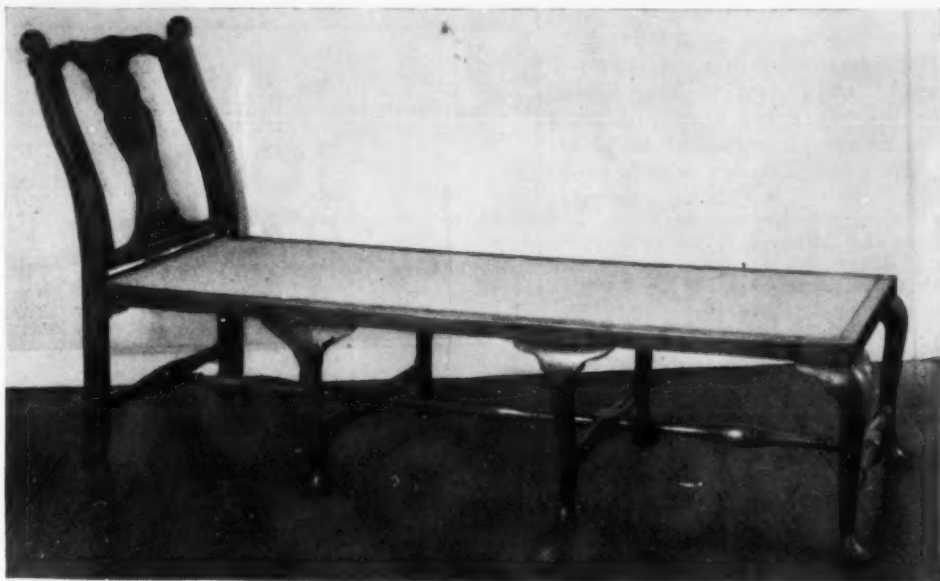
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PRINTS AT THE PUBLIC LIBRARY

(Continued from page 9)

showing, supplemented by some original watercolors by that artist.

The recent gift, by the children of the late Isaac John Greenwood, and in his memory, of the collection of prints formed by him has as its central point a group of mezzotints by John Greenwood. These have a peculiar interest as Americana. John Greenwood was born in Boston in 1727, went to Surinam, then to Holland, and finally to England, where he died in 1792. J. Chaloner Smith's "British Mezzotint Portraits" list nine prints by him, all portraits, in accordance with the scope of the book. But Greenwood mezzotinted also a number of reproductions of Dutch and other figure pieces. Some of these are listed in the Thieme-Becker "Kuenstler Lexikon," which offers also a bibliography of Greenwood. And now comes this collection, assiduously brought together by Isaac John Greenwood, affording a comprehensive view of the activity of this artist of American birth and European record.

These prints by John Greenwood will be on exhibition in Room 316, during December to February (inclusive), together with a drawing by Greenwood, a mezzotint ("Thomas Prince") after Greenwood by Peter Pelham, and some other material illustrating Greenwood's activity—even a sale catalogue or two issued by him when he had abandoned the practice of art for the business of an auctioneer of art objects. The whole forms in a measure a reconstitution of an XVIIIth century American artist, working under the influence of the British portrait painters of his time, but also of the earlier painters of Holland, in which country he studied for some time.

John Greenwood's work formed the main object of this collector's quest. But he did collect other material, and a selection from that is also shown. Most noteworthy is J. R. Smith's three-quarter-length mezzotint portrait of Benjamin Lincoln, published in Boston in 1811 and not listed in Frankau's catalogue of Smith's plates. There are some not too familiar bits of Americana, among them M. Swett's two views of Niagara and his portrait of Sam Houston. A number of D. C. Johnston's etched "Scraps" are here, J. T. Smith's etchings of "Beggars," and some "peep-show prints," of which last the collection includes over seventy.

There is still more in this gift—XVIIIth century French line engravings, British caricatures, Cruikshank's "Falstaff" set, wood engravings by S. P. Avery, lithographs, mezzotints—a miscellaneous lot, with amusement and interest and surprises for him who delves, particularly if he has subject interest in view.

AUCTION REPORTS

TOLENTINO COLLECTION

American Art Association—The collection of Comm. Raoul Tolentino, of Italian furniture, paintings and objects of art were sold on December 8, 9, 10 and 11, bringing a grand total of \$166,647.50. Important items and their purchasers follow:

- | | |
|---|-------|
| 102—Bronze mortar, Ligurian, dated 1781; A. Arnold..... | \$300 |
| 121—Three lacqued and parcel-gilded needlepoint armchairs, Venetian, XVIIIth century; C. T. Mathews.. | 350 |
| 147—Carved walnut octagonal table, Umbrian, XVIth century; T. Williams | 325 |
| 149—Four walnut needlepoint armchairs, Italian XVIIth century; T. Williams | 600 |
| 167—Oil, Painting, Madonna and Child, Florentine XVth century; T. Williams | 350 |
| 171—Carved walnut cabinet, Northern Italy, XVIth century; T. Williams | 310 |
| 155—Pair gilded walnut and needlepoint chairs, Florentine, XVIIIth century; Joseph Blum | 600 |
| 184—Pair wrought iron garden gates, Florentine XVIIth century; Henry B. Arnes | 310 |
| 358—Carved and polychromed wood group, Tuscan XVth century, Virgin and Child; Prof. G. G. Rassi..... | 300 |
| 360—Faience wine jar, Faenza, dated 1661; O. H. Berberyan..... | 550 |
| 380—Gothic sculptured red Verona marble doorway, Italian XIVth century; Mme. Jeritza..... | 400 |
| 391—Carved walnut writing table, Tuscan, early XVIth century; G. G. Barnard | 350 |
| 406—Carved walnut guard room table, Tuscan late XVIth century, vase-form end supports; Mme. Jeritza.. | 160 |
| 422—Romanesque sculptured marble vase, XI-XIIth century; O. H. Berberyan | 575 |
| 427—Walnut and polychromed cassone, Umbrian, late XVth or early XVIth century; Mrs. M. D. Whitman..... | 450 |
| 432—Carved and inlaid burl walnut bookcase, Umbrian, late XVIth century; Mrs. M. D. Whitman..... | 1,200 |
| 433—Carved walnut refectory table, Umbrian, early XVIth century; A. Arnold | 725 |
| 495—Rose-crimson and gold brocade cope, Venetian, early XVIIIth century; Mrs. Sherry..... | 525 |
| 509—Applique silk-embroidered armorial hanging, Italian, early XVIIIth century; Mrs. C. D. Smithers..... | 725 |
| 604—Pair walnut and crimson velvet Dantesque chairs, Tuscan, late XVth century; Donald Smedler..... | 650 |
| 628—Finely carved walnut cassone, Roman, late XVIth century; T. Williams | 1,050 |
| 635—Carved walnut cupboard, northern Italy, circa 1600; L. McCarthy..... | 550 |
| 640—Turned walnut refectory table, Tuscan, XVIth century; P. L. Goodwin | 750 |
| 677—Early Gothic carved walnut statue, provincial Tuscan, XIIIth century; Mme. Jeritza..... | 1,200 |
| 709—Andrea Della Robbia, Florentine, 1442-1498, polychromed stucco bas relief, Madonna and child; C. M. Moffett | 1,450 |
| 723—Leone Leoni, Italian, 1509-1590. Portrait of a Patrician in Armor; Mrs. S. Sherry..... | 1,600 |
| 736—Sculptured Fiesole stone fireplace, Florentine, late XVth century; A. Arnold | 1,300 |
| 764—Giovanni del Biondo, Italian, circa 1356-1392, Madonna and Child; G. B. Spencer..... | 3,900 |
| 778—Pair red lacquer fauteuils, Venetian, Regence period; Franklin Daly | 1,450 |
| 800—Carved walnut refectory table, Florentine, XVIth century; Mrs. S. Sherry..... | 1,700 |
| 809—Four carved walnut castle doors, Florentine, late XVth century; A. Arnold | 2,000 |
| 814—Entire carved pine and chestnut walls and ceiling of a dining room, N. Italy, late XVIth century; Mrs. W. S. Moore..... | 4,100 |

COLLINS COLLECTION

American Art Association—The collection of ship models and maritime books of Clarkson A. Collins, Jr., were sold on December 8th, bringing a grand total of \$14,002. Important items and their purchasers follow:

- | | |
|---|---------|
| 21—Dock yard model of British naval cutter "Earl Howe," 1763; J. T. Coolidge | \$1,100 |
| 25—Admiralty model of British "74," 1765; W. A. Anderson..... | 1,100 |
| 27—Admiralty model of French corvette, 1785-1790. One of the finest models of French workmanship to be found in this country; J. T. Coolidge..... | 2,300 |
| 29—Builders' scale model of British East Indiaman, 1775; E. F. Bonaventure | 850 |
| 31—Dockyard scale model of French first rate 126 guns. Late XVIIIth century; Montford Amory..... | 1,150 |
| 33—British Admiralty model frigate built corvette; E. F. Bonaventure.. | 800 |
- AMERICAN ANTIQUES FROM THE KING HOOPER MANSION COLLECTION
The Anderson Galleries—The important collection of American antiques from the King Hooper Mansion, Marblehead, Massachusetts, was sold by the order of Mr. I. Sack of Boston, Mass., on December 10th, 11th, bringing a grand total of \$77,652.50. Important items and their purchasers follow:
- | | |
|--|---------|
| 32—Mahogany block-front chest of drawers, Rhode Island, mid-XVIIIth century; Mr. E. F. Collins, Agent..... | \$1,300 |
| 33—Small walnut gateleg table, American, 1700-1710; Mr. E. F. Collins, Agent | 525 |
| 36—Small maple scrutoire on stand, Connecticut, circa 1725; Mr. W. M. John | 550 |
| 39—Sheraton inlaid mahogany secretary cabinet, American, circa 1790; Mr. E. F. Collins, Agent..... | 625 |
| 62—Panelled pine hooded settle, American, 1720-40; Mr. E. F. Collins, Agent | 500 |
| 74—Mahogany lowboy with claw and ball feet, Philadelphia, circa 1700; Mr. Sam Serota..... | 650 |
| 99—Chippendale upholstered mahogany sofa, American, circa 1770; Mrs. T. Curtis | 1,450 |
| 110—Set of ten Queen Anne maple chairs with Spanish feet, American, early XVIIIth century; Mr. Louis Draper | 1,850 |
| 111—Mahogany serpentine-front desk with claw and ball feet, Philadelphia, mid-XVIIIth century; Mrs. M. L. Willet | 575 |
| 114—Queen Anne inlaid walnut transitional highboy, American, circa 1710; Mr. M. Berry..... | 550 |
| 130—Mahogany block-front chest of drawers, Rhode Island, mid-XVIIIth century; Brooks Reed Gallery, Inc. | 900 |
| 131—Mahogany two-part dining table of Duncan Phyfe type, circa 1800; Mr. Sam Serota..... | 525 |
| 134—Set of six Chippendale mahogany ladder-back chairs, circa 1760-1770; Winick & Sherman..... | 1,750 |
| 140—Maple bonnet-top chest-on-chest, American, circa 1770; Mr. M. Berry | 500 |
| 145—Queen Anne curly maple highboy, American, circa 1730; Wales & Stanier | 500 |
| 147—Connecticut oak and pine one-drawer chest, American, circa 1680; Mr. Sam Serota | 750 |
| 183—Hepplewhite mahogany and satinwood chest of drawers, American circa 1790; Mr. G. G. Allen..... | 700 |
| 193—Duncan Phyfe mahogany sofa, American, circa 1800; Mr. M. Berry | 900 |
| 200—Carved and partly gilded walnut | |

(Continued on page 12)

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AUCTION REPORTS

(Continued from page 11)

- "Washington" mirror, American, circa 1700; Mr. Robert W. Daniel 550
- 205—Important mahogany block-front desk by Goddard, Newport, R. I., circa 1700; Miss H. Counihan, Agent 2,350
- 207—Queen Anne walnut mantel mirror, American, circa 1720; Mr. M. Berry 500
- 211—Inlaid mahogany tambour-front secretary, American, 1770-90; Mrs. Robert W. Daniel 1,000
- 217—Mahogany three-part dining table of Duncan Phyfe type, circa 1800; Mrs. T. Curtiss 1,450
- 220—Sheraton inlaid mahogany swell-front sideboard, American, circa 1790; Mrs. E. F. Collins, Agent 1,200
- 226—Set of six Hepplewhite chairs, Connecticut, circa 1785; Mrs. Robert W. Daniel 1,300
- 247—Inlaid mahogany corner cabinet, American, circa 1790; Mrs. Robert W. Daniel 525
- 253—Maple day-bed with Dutch feet, American, 1720-30; Miss H. Counihan, Agent 2,450
- 254—Maple butterfly table, American, circa 1700; Mr. John K. Byard 675
- 257—Turned Carver armchair, American, circa 1670; Collings & Collings 550
- 260—Maple scrutoire on stand, American, 1730-40; Mr. George S. McKearin 500
- 261—Set of six Chippendale mahogany chairs, circa 1700; Mrs. Robert W. Daniel 2,000
- 276—Mahogany block-front chest of drawers by Goddard, Newport, R. I., circa 1700; Mr. E. F. Collins, Agent 4,200
- 277—Queen Anne walnut mirror, American, early XVIIIth century; Mr. George S. McKearin 900
- 281—William and Mary walnut six-legged highboy, American, late XVIIth century; Mr. M. Berry 1,000
- 282—William and Mary walnut lowboy, American, late XVIIth century; Mr. George S. McKearin 1,300
- 283—Queen Anne walnut wing chair, American, circa 1715; Miss H. Counihan, Agent 1,500
- 297—Walnut chest-on-chest with bonnet top, New England, mid-XVIIIth century; Mr. E. F. Collins, Agent 1,000
- 298—Inlaid mahogany secretary-bookcase, American, circa 1780; Brooks Reed Gallery 900
- 299—Large oval walnut gateleg table, American, late XVIIth century; Mr. George S. McKearin 950
- 300—Set of six Queen Anne walnut chairs, American, circa 1710; Mr. James Curran 1,275

JOSHUA, ET AL COLLECTION

Sotheby & Company—The sale of Chinese porcelain from the property of Mrs. George Joshua, of Worcester services, the property of Elliott S. Curry and of the Right Hon. Lord Middleton, old English walnut and mahogany furniture, the property of Mrs. Alice Stern and of Major Ambrose Congreve, and certain properties of A. F. R. Conder, Sir Philip Burne-Jones, Mrs. J. C. Cheales, were sold on December 3rd, bringing a grand total of £9,070-10. Important items and their purchasers follow:

- 6—Plate, saucer shaped, reading "Made for the Palace, where elegance is stored." Illustrated in Mr. Hobson's "Later Ceramic Wares of China," Plate LXVII; Stabbe 140
- 35—Plate, 19½ in., decorated on the front with peach branches in flower, etc. Yung Cheng, with wood stand; Forbes 125
- 37—Plate, saucer shaped, 20 in., decorated on the front, in brilliant polychrome enamels. Yung Cheng mark, with wood stand carved with dragons; Sheelmar 240
- 55—Chinese oviform jar, 9¼ in., in brilliant "famille verte" enamels, K'ang-hsi; Mallett 205
- 58—Chamberlain Worcester porcelain dinner service. Given by H. R. H. William Frederick, Duke of Gloucester, in 1828 to the Comptroller of his household; Blairman 370
- 60—Chamberlain Worcester porcelain service; Thomas, Jr. 480
- 74—Self-portrait bust of Roubillac the sculptor, 1695-1702, in marble, a work of great power and character; F. Skilleter 620
- 75—Pair of bronze fire dogs, of very fine and heavy Gothic design, German, XVth century, School of Hildesheim, coming originally from Keynam Hall, Leicester; Symons & Co. 1,300
- 104—William and Mary oyster walnut china cabinet; Mallett 150
- 125—Queen Anne walnut card tables, pair; Simms 125
- 108—William and Mary cabinet of beautifully figured walnut; Hall 130
- 144—Panel of tapestry, Flemish, late XVIIth century; 15 feet 8 inches x 9 feet; Lewis 300
- 145—Tapestry, with scene of "Winter" after Teniers, Flemish, XVIIth century, 10 feet x 8 feet 4 inches; Gilham 350
- 146—Rare St. Petersburg tapestry, "Fait à St. Petersburg, 1758. E. Serre," probably after Chardin, 3 feet 8 inches x 5 feet 9 inches; Catford 250
- 148—Verdure tapestry, Flemish, XVth century; Stack 145
- 149—Decorative tapestry, 11 feet x 8 feet; Phillip 105

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HEARST IMPORTS
SPANISH CLOISTER

One of the most valuable romanesque cloisters in Spain, dating from the Tenth Century, is being taken, stone by stone, to California, the New York Times reports. Arthur Byne, former curator of the Hispanic Society of New York and author of many books on Spanish art, was in charge of the work and is now on his way back to New York. His wife, who is also an expert on Spanish art, assisted him.

The cloister was situated in a village in the province of Segovia. One hundred workmen began the task of painstakingly demolishing and packing it several months ago and two shipments have already arrived in the United States.

The cloister was part of a Cistercian monastery founded on a site given by the first Count of Castilla, Fernan Gonzales, to the monks of Arianza before 970. It belonged to a simple-minded farmer who, ignorant of its real value, sold it for a comparatively small sum. His father came into possession of the beautiful work of art when church property was taken over by the State in 1837 and sold to private individuals to raise funds for the national Government.

Twice during the work of removing the cloister, the villagers, banded together, drove the workmen away on the ground that foreigners were robbing the community of its greatest treasure. After long negotiations, however, the Government permitted the work to continue and sanctioned the shipment to California. The censorship was, never-

theless, brought into play and it was not permitted to write about the matter.

The cloister will be the only precious work of art allowed to leave Spain, for a law passed two months ago prohibits further exportation of works of art and ruins, although several other ruins of cloisters had already been sold for shipment to the United States, including the Miranda house of Burgos for 15,000 pesetas.

Mr. Byne is accompanied to America by Count de Las Almenas, for whom he will sell at the American Art Association in New York one of the finest collections of Spanish furniture and works of art. Count de Las Almenas refused an offer of 1,000,000 pesetas. He expects to realize thrice that amount in the United States.

The purchaser of the Spanish cloister now ebbing brought to America is understood to be William Randolph Hearst and it will be erected on his estate in California. A large part of the structure already has arrived here and is being shipped west by the Hudson Forwarding and Shipping Company of 17 State Street.

A vast amount of preliminary work had to be done before the cloister, stone by stone, could even start on its way from Spain. The only means of transportation was by ox teams and it was necessary to build some forty miles of road to the remote site of the old monastery, before the heavy stones could be moved.

Mr. Hearst is in California and could not be reached last night to ascertain the details of his purchase. This, however, is the second mediaeval building he has purchased in the last year and a half.

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PHILADELPHIA

Four paintings, chosen from the present annual exhibition at the Art Club of work by members of the Fellowship of the Pennsylvania Academy of the Fine Arts, have been selected by the Fellowship for purchase as additions to its permanent collection.

The artists thus honored are Richard B. Farley, well-known Philadelphia painter and holder of a Fellowship prize; Clara N. Madeira, Robert Atwood and Frederic Nunn. The titles of the pictures are "The Party Dress," "Old Sicilian Houses," "Border Line of Winter," and "White Barn."

The Print Room of the Pennsylvania Museum, Memorial Hall, Fairmount Park, will contain until Christmas an exhibition of etchings by John Wright, an English artist, now resident in London.

The jury of awards for the exhibition of the Philadelphia Water Color Club met at the Academy of the Fine Arts last Tuesday and awarded the following prizes for the current exhibition:

The Dana Water Color Medal to Charles H. B. Demuth for his "Still Life;" the Philadelphia Water Color Prize to Emil J. Bistran for his group; the Charles W. Beck, Jr., Prize to Frederic A. Anderson for "The Parting;" The Alice McFadden Eyre Gold Medal to Edward Howard Suydam for his block print, "Chinatown, New York."

The John Frederick Lewis First Prize for caricature went to William H. Cotton for his group, and the second prize to Wyncie King for his picture of James Stephens. The Charles M. Lea Prizes for student work were awarded as follows: First prize, Allan F. Thomas, Pennsylvania Academy of the Fine Arts; second prize, Haral Arensback, Pennsylvania Academy of the Fine Arts; third prize, Ruth H. Reeves, School of Industrial Art.

A group of well-known women painters, consisting of Mary Fratz Audrade, Katherine H. McCormick, Grace Evans, Cora Miller and Susan Haywood Schneider, is exhibiting in the Kayser and Allman galleries.

The fellowship of the Pennsylvania Academy of the Fine Arts has arranged to hold an exhibition of small pictures in various mediums, at the Kayser and Allman galleries. The display will be open to the public until January 1.

INDIANAPOLIS

Brown country is decidedly "on the map" in the art galleries of Indianapolis. December exhibitions are largely given over to the display of pictures from the Hoosier hill country. There have been, or are still to be, displays by groups of artists and by single individuals that bring the song of Indiana woods and hills to the three downtown galleries and to the John Herron art institute and the Women's Department Club. The largest and most important show, the memorial exhibition of the work of T. C. Steele, is being held this month in the galleries of the Herron museum. For several months museum officials have been assembling paintings and drawings from the time of Mr. Steele's early schooldays in Munich down to the time of the death of this artist early in the summer, in order that the exhibition may be as nearly representative as possible of all the periods of his work.

CHICAGO

The important new art exhibits in town are the ones being held at the Chicago galleries and the Palette and Chisel club. Both these exhibits are affairs of every year. The Chicago galleries member exhibition is an event that occurs each six months, but the Palette and Chisel club's exhibit is distinctly a once a year event, and is always arranged for the weeks preceding Christmas.

At the Thurber Art galleries is current an exhibit of paintings and drawings by Charles M. Lesaar. Walter S. Brewster has acquired Toulouse-Lautrec's portrait of May Milton which was displayed this fall at the Chester Johnson galleries.

Five paintings by Claude Buck were sold at his "one man" show at the Chicago galleries, "The Widow," "The Crisis," "The Noon Hour," "The Morning Meal," and "Moonlight Fantasy." Mrs. Signe Palmblad has presented the Daughters of Sweden with one of her paintings, a winter scene in Sweden, which it is planned to hang in the clubhouse which this society is now planning under the leadership of Mrs. Othelia Myhrman. The painting is now one of a group which Mrs. Palmblad is showing at "A Bit of Sweden."

Lorado Taft is exhibiting for the first time his working model for his large statue, "The Young Lincoln," at the exhibition of the Illinois Academy of Fine Arts, now at the state museum of Springfield. This is one of a number of new exhibits, including work by "Pop" Hart, added to the exhibition since it was shown in Chicago.

CINCINNATI

The Duveneck Society is holding its annual exhibition at the Cincinnati Museum. The piece de resistance of this exhibition is to be Duveneck's painting, "He Lives By His Wits," loaned by Mr. and Mrs. Charles P. Taft. This is the greatest treat the Society has ever offered the public, for this is one of the outstanding examples of Duveneck's art.

Indian paintings by J. H. Sharp are being shown at the Traxel Galleries.

Paintings of Nemi by Dr. Fischer are to be shown at the Classon Galleries on Jan. 1.

LOS ANGELES

What is to remain a permanent "Children's Museum" within the Los Angeles Museum, was introduced to the public in the Children's Exhibition on December 1. Books, dolls, pictures, toys, furniture, all the things which delight the little one's hearts and which, when touched by art, can aid vitally in awakening children's perception and imagination, will be shown in this first exhibit.

Whimsey, grotesqueries, a readiness to play with philosophical ideas in terms of line and mass, sly humor and lots of action may all be found in the exhibition of block prints, etchings and stage designs by Blanding Sloan, now being shown at the Los Angeles Museum.

A powerful group of prints, etchings and dry points, by Arthur Millier, are being shown at the Cannell & Chaffin galleries. Included in the group are

some of his best earliest etchings and his latest dry-point prints.

John Hubbard Rich is holding a one-man exhibit of portraits, figure paintings and still lifes at the Biltmore Salon.

A very well chosen exhibit is that of paintings by Donna Schuster at the Ainslie Galleries, Barker Brothers. Not too many works are included and each has its individual qualities unimpaired by its neighbors. Two prize paintings are included, "In My Garden," which was awarded first prize at the recent West Coast Arts Annual, and the delightful "Early Breakfast," which has been given two silver medals.

Etchings by Power O'Malley are on view at the Stendahl Galleries.

BOSTON

Sir John Lavery, R. A., whose portraits were shown at the Robert C. Vose galleries in Boston last year, is occupying a studio at the Vose galleries for two weeks and holding an exhibition of his latest portraits, including the celebrated one of Michael Collins.

Simultaneously with the showing of Miss Hills's flower pictures, William T. Aldrich makes at the Copley gallery an impressive display of his water colors.

The latest of George C. Wales's studies of old sailing ships are shown at the Goodspeed gallery, Ashburton Place.

An exhibit of recent paintings by William Forsyth is being held at the H. Lieber Company's galleries.

Paintings by Harry F. Hoffman have been placed on exhibition at the Casson galleries. Water colors by Nellie Littlehale Murphy are also shown.

NEW ORLEANS

Peter Hohnstedt, Cincinnati painter, who now claims New Orleans as his home by adoption, is having an exhibit of his oil landscape at the Arts and Crafts Club.

Shown this week at the Arts and Crafts Club are some sixteen century maps belonging to Mrs. Fanny Craig Ventadour with interesting old French hand-colored prints.

BUFFALO

Especially to be noted among the collections now on exhibition is the group of water colors by Augustus Lampough, who in his paintings of Egypt shows a remarkable facility in creating the mild suave atmosphere peculiar to that country.

Other special exhibitions that are still on view are: The Chinese Sculpture show consists of 88 pieces; Urquhart Wilcox's one-man collection and a select group of colonial and post-colonial portraits collected by R. C. Vose of Boston.

BERLIN

The German society for the investigation of Eastern Europe has arranged in the former Art and Craft Museum an exhibition of Byzantine and Russian monumental fresco paintings and ikons, to which the Russian institute for art-historical research has largely contributed. Artists in Russia have copied the remains of ancient fresco paintings in the churches at Novgorod, Starajaladoga, Vladimir and the Ferapontov monastery, which in the originals are not sufficiently accessible for research work. They have placed these copies, which are executed with utmost fidelity, at the disposal of the art institute in Leningrad, of which Professor Schmit is the curator.

The exhibition provides comprehensive survey of the line of development of East European monumental painting. Professor Schmit in his introductory remarks points to the fact that up to the present there has scarcely been an opportunity of penetrating deeper into the knowledge of ancient Russian art due to its ecclesiastical character, which under the former régime made it impossible to inspect such objects. It is therefore the aim of this undertaking to incite interest in Germany for the artistic products of her next-door neighbor, to bring the "Russian soul" nearer home to her discriminating apprehension. Russian scholars have all these years been entirely devoted to investigations on their own territory forced by the seclusion imposed by the war and the years following the revolution. The results shown here are of transcendent importance. The great and imposing forms of these frescoes ranging from the XIIth to the XVth century reveal much of the characteristic of Russian art. To give an idea of the development of oil painting in Russia some 70 ikons are shown in conjunction, enabling the study of different schools and influences which can be traced in these items.

ferent schools and influences which can be traced in these items.

An extremely important collection of autographs by musicians will be sold in Berlin at Henrici and Liepmannsohn on December 6th and 7th. It is the collection Wilhelm Heyer of Cologne which includes about 1,200 manuscripts of music and 22,000 letters by the hand of famous composers and musicians. Beethoven, Richard Wagner, Mozart, Haydn are represented and a feature is the score of a piece of music of which Frederick the Great is the author. The sale is likely to attract international interest.

AMSTERDAM

Amsterdam has another new museum. In the St. Anthoniswaag (St. Anthony-Weighhouse) the Historical Museum of the city has recently been opened. A very interesting collection is on display which concerns the development of the city. For two centuries Amsterdam was a world center of commerce and through its great economic power practically directed the run of events in the old Dutch Republic.

The solid, impressive, towered building in the middle of a square, is in itself a point of interest, giving just the right atmosphere to its rich and varied contents. This old building, originally a town-gate—the first stone was laid in 1488—was used later on for different purposes. Here during many years the Guild of Amsterdam physicians had its quarters and the walls were adorned with a great many paintings, portrait groups; the so-called anatomy-lessons. The two most famous works were, of course, Rembrandt's masterpieces of 1632 and 1656. The latter was ruined almost entirely by fire in 1723, hardly more than the fascinating, penetratingly painted cadaver in the middle of the group being left. These Rembrandts are gone since long, to the Mauritshuis in the Hague and to the Ryksmuseum, but several other paintings of the Guild have been returned to their original abode.

The art dealer Voskuyl, has an exhibition of several French paintings, mainly by Barbizon masters. The outstanding feature is Courbet's "Somnabulist," a figure of a woman executed in subtle colors, with a faded blue and amber-yellow.—L. J. R.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by

Margaret Fitchugh Browne, Alfred Bunner.

Exhibition of paintings of Spanish galleons

by Jaffrey Holt, until December 24th.

Anderson Galleries, Park Avenue and 59th St.

—Exhibition of paintings by Bernard Boutet

de Monvel, until December 18th.

Arden Gallery, 599 Fifth Ave.—Exhibition of

mural by Victor White, until January 1st,

1927.

The Art Center, 65 East 56th Street—Exhi-

bition of New York Society of Ceramic Arts,

until December 30th. Exhibition of Jugo-

slav paintings, until December 29th. Exhi-

bition of greeting cards, until December 24th.

Thomas Agnew & Sons, 125 East 57th Street

—Exhibition of old Masters of the Venetian

school, until December 31st.

Babcock Galleries, 19 E. 49th St.—Exhibition

of cabinet paintings, during December.

Bonaventure Galleries, 586 Madison Ave.—Au-

tographs, portraits and views of historical

interest.

Paul Bottenwieser, 489 Park Avenue—Paint-

ings by old masters.

Brooklyn Museum, Eastern Parkway and

Washington Ave., Brooklyn, N. Y.—Inter-

national Exhibition of modern art by the

Société Anonyme, until January 2nd.

Eleventh annual exhibition of the Brooklyn

Society of Etchers, Print Gallery, until Janu-

ary 2nd.

The Brummer Gallery, 27 E. 57th St.—Exhi-

bition of paintings by Anne Goldthwaite, until

January 8th.

Butler Galleries, 116 E. 57th St.—Exhibition

of mezzotints by contemporary etchers as

Edwards, Blackall, Wilson and others, through

December.

Daniel Gallery, 600 Madison Ave.—Exhibition

of modern artists, including Dickinson, De-

meuth, Kunyoshe, Sheeler, Spencer and

Driggs.

De Hauke Galleries, 3 E. 51st St.—Exhibition

of Ingres drawings.

Dudensing Galleries, 45 West 44th St.—Exhi-

bition of watercolors by Herman Trunk,

Jr., John Kellogg Woodruff and Henry

Winslow, until December 31st.

F. Valentine Dudensing, 43 East 57th Street—

Exhibition of modern art. Exhibition of

watercolors by Pajot, until December 31st.

Durand-Ruel Galleries, 12 East 57th Street—

Loan exhibition of Impressionists for the

benefit of the French Hospital, New York,

December 18th until December 31st.

Ehrich Galleries, 37 E. 57th St.—Christmas ex-

hibition of paintings of the Madonna, until

December 25th.

Ferargil Galleries, 37 E. 57th St.—Exhibition

of paintings by Tabor Sears, Florence

Gathold, Elizabeth Price and Gerald Leake,

until December 20th. Sculpture and paint-

ings suitable for gifts.

Fearon Galleries, 25 West 54th St.—Exhibition

of XVIIIth century masters, through

December.

Gainsborough Galleries, 222 Central Park

South—Exhibition of Syrian jade by Baron

Hans E. von Herwarth. Exhibition of paint-

ings by Professor Theodore Wedepohl, until

December 31st.

Grand Central Galleries, 6th floor, Grand Central

Terminal—Three one-man show exhibi-

tion of paintings by Robert W. Chandler,

Roy Brown, Dean Cornwell, December 9th

until December 24th.

Guttman Galleries, 33 W. 58th St.—French

and English miniatures, XVIIIth and XIXth

centuries, drawings by Murillo, Velasquez,

Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition

of dog etchings by Marguerite Kirmsey

through December.

P. Jackson Higgs, 11 E. 54th St.—Exhibition

of Italian and Flemish primitives, English,

Dutch portraits.

Holt Gallery, 630 Lexington Ave.—Small paint-

ings for holiday gifts by Ryder, Chapman,

Robertson, Pfister and others, also bronzes

and etchings by Ryder and Peyton, until

January 8th.

Intimate Gallery, Park Avenue and 59th Sts.—

Exhibition of paintings by Marin, until

January 15th.

Edouard Jonas Galleries, 9 East 56th St.—

Pictures, works of art and tapestries.

Josef F. Kapp, 910 Park Ave.—Exhibition of

XVIIIth Century Flemish and Dutch paint-

ings.

Kennedy Galleries, 693 Fifth Ave.—Exhibitions

of old English color prints by Moreland,

Alken and others, until December 31st, and

exhibition of etchings by John Taylor Arms.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of

the works of Joseph Pennell, until December

31st.

Kleinberger Galleries, 725 Fifth Ave.—Ancient

paintings, special exhibition of French and

Flemish primitives, during December.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibi-

tion of potteries of the Han, Wei and T'ang

dynasties recently excavated in Southern

China, through December.

Knoedler Galleries, 14 E. 57th St.—A collection

of selected paintings and XVIIIth cen-

tury French and English color prints.

Kraushaar Galleries, 680 Fifth Ave.—Water-

colors of American painters, until Decem-

ber 25th.

John Levy Galleries, 559 Fifth Ave.—Paintings

by old masters.

Lewis and Simmons, Heckscher Bldg., 780

Fifth Ave.—Old masters and art objects.

The Little Gallery, 29 West 56th Street.—

Exhibition of handwrought jewelry, until De-

cember 24th.

Macbeth Galleries, 15 E. 57th St.—Exhibition

of etchings, watercolors and small bronzes,

especially assembled for the holiday season,

until December 27th.

Metropolitan Galleries, 575 Madison Ave.—

Exhibition of American, English and Dutch

paintings.

Metropolitan Museum of Art, Fifth Avenue at

82nd St.—Joseph Pennell Memorial. Exhi-

bition in galleries K37-40, through January

2nd, 1927. Exhibition of American Indus-

trial Art, gallery D6, until January 5th, 1927.

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